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SATURDAY, JUNE 3, 1911.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

Lectures.

FIVE LECTURES

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Societies.

ROYAL SOCIETY OF LITERATURE.

GENERAL ANNIVERSARY MEETING, Wednesday, May 24, 1911.
The following Officers and Council were elected for the year 1911-1912.

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UNIVERSITY OF DURHAM.

AN EXAMINATION for ENTRANCE SCHOLARSHIPS in
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mencing WEDNESDAY, June 21, at 9 A.M.

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UNIVERSITY COLLEGE OF SOUTH WALES

AND MONMOUTHSHIRE.

Colleg Prifathafol Deheudir Cynru A Mynyw.

The COUNCIL of the COLLEGE invites applications for the post of
FULTON PROFESSOR OF ECONOMICS AND POLITICAL
SCIENCE. The salary will be 250l. per annum.

Further particulars may be obtained from the undersigned, by whom
applications, with testimonials, must be received on or before TUE-
SDAY, June 20, 1911. PERCY E. WATKINS, Registrar.
University College, Cardiff, May 30, 1911.

ARMSTRONG COLLEGE,

NEWCASTLE-UPON-TYNE.

(In the University of Durham.)

The COUNCIL invites applications for the following posts:—
PROFESSORSHIP OF MENTAL AND MORAL PHILOSOPHY.
LECTURESHIP IN MODERN LANGUAGES.

The Professorship will be of the annual value of 500l., and the
Lectureship of the value of 180l., rising by annual increments of 10l.
a year to 200l.

The appointments will be made, in the first instance, for a period of
five years, under the usual conditions of tenure.

Candidates are requested to send twelve copies of their applications
and of not more than five testimonials before JUNE 23, 1911, to the
undersigned, from whom further particulars may be obtained.

F. H. PRUEN, M.A., Secretary.

Armstrong College, Newcastle-upon-Tyne.

THE UNIVERSITY OF MANITOBA,

WINNIPEG, CANADA.

Invites applications for a LECTURESHIP IN MODERN
HISTORY.
Salary, \$1,500 per annum.

The appointee will be expected to give assistance temporarily in
the Department of Political Economy.

Twelve type-written copies of application and testimonials should be
submitted. These will be received up to JULY 6, 1911, by the
undersigned.

W. J. SPENCE, Registrar.

University of Manitoba, Winnipeg, Canada.

EGYPT.—MINISTRY OF EDUCATION.—

Department of Agricultural, Technical, and Commercial Educa-
tion, Cairo.—AN ASSISTANT LECTURER IN CIVIL ENGINEER-
ING will be required from OCTOBER next at the SCHOOL
of ENGINEERING, GIZA, CAIRO. Five years' experience.

Salary equivalent to £500 to £600.—For full particulars of position and
directions for making application, intending applicants should apply
to THE DIRECTOR of Egyptian Educational Mission, 36, Victoria
Street, Westminster, S.W. Applications must be received in Egypt
by JUNE 28.

UNIVERSITY OF BRISTOL.

The COUNCIL invites applications for the post of LECTURER IN
MODERN HISTORY.
Applications, with six type-written copies of three recent testi-
monials, should reach the undersigned on or before JUNE 12.

Full particulars may be obtained on application.
JAMES KAPFER, Registrar.

UNIVERSITY OF MANCHESTER.

The COUNCIL is about to appoint a JUNIOR ASSISTANT
LECTURER IN FRENCH. Stipend 150l. Among his duties the
Assistant Lecturer will be required to deliver, in French, Lectures
on Modern French.

Applications should be sent, not later than JULY 10, to THE
REGISTRAR, from whom further particulars can be obtained.

COUNTY COUNCIL OF THE WEST RIDING

OF YORKSHIRE.

BINGLEY TRAINING COLLEGE.

Principal—Miss HELEN M. WOODHOUSE, M.A. D.Phil.

(Diploma in Education.)

The COMMITTEE invite applications for the following STAFF
APPOINTMENTS at the BINGLEY TRAINING COLLEGE, which
will ultimately provide accommodation for 200 Resident Women
Students, and will be opened in SEPTEMBER next:—

(a) MISTRESS OF METHOD and Lecturer in Education, 200l.,
rising to 250l. per annum.

(b) ASSISTANT TO MISTRESS OF METHOD, 150l. per annum.

(c) LECTURER IN ENGLISH LANGUAGE AND LITERATURE,
175l. per annum.

(d) LECTURER IN HISTORY, 175l. per annum.

(e) LECTURER IN MATHEMATICS (preferably qualified in
Elem. Science also), 175l. per annum.

(f) LECTURER IN GEOGRAPHY, BOTANY, AND NATURE
STUDY, 175l. per annum.

It is the intention of the Committee, when the appointments have
been made, to offer to selected members of the Staff board and resi-
dence in return for supervision duty in the Hostel.

(g) LADY SUPERINTENDENT, to take charge of all domestic
arrangements, 100l. per annum with board and residence.

(h) SECRETARY AND LIBRARIAN, whose duties may include
some teaching and supervision, 100l. per annum with board and
residence.

Candidates for all the above-named posts must be Women.
Last date for the receipt of applications, JUNE 10.
Further particulars and Forms of application to be obtained from
THE EDUCATION DEPARTMENT (Secondary Branch), County
Hall, Wakefield.

COUNTY BOROUGH OF PRESTON.

HEAD MASTER OF GRAMMAR SCHOOL.

The GOVERNORS invite applications for the post of HEAD MASTER for the PRESTON GRAMMAR SCHOOL, to commence duties after the next Midsummer holidays. Salary £400. per annum. The Head Master must be a Graduate of a University in the United Kingdom, or have some equivalent qualification as may be approved by the Board of Education.

Applications, stating age and giving particulars of training, qualifications, degree, experience, and present position, accompanied by copies of recent testimonials, to be sent to use on or before MONDAY, June 12, 1911, endorsed "Head Master."

Canvassing in any form is strictly prohibited, but 25 copies of applications and testimonials may be sent to me for distribution to the Governors. ALFRED HOWARTH, Town Clerk.

Town Hall, Preston, May 23, 1911.

STOCKTON-ON-TEES GRAMMAR SCHOOL.

The GOVERNORS will shortly proceed to appoint a HEAD MASTER of the School, which is carried on under a Scheme under the provisions of the Endowed Schools Act, 1869, and Amending Acts. Particulars for intending candidates may be obtained from the Town Clerk, to whom applications must be sent not later than JUNE 10, 1911. FRANK BROWN, Clerk.

Finkle Chambers, Stockton-on-Tees.

LEICESTERSHIRE COUNTY COUNCIL.

EDUCATION COMMITTEE.

COUNTY GRAMMAR SCHOOL OF KING EDWARD VII., MELTON MOWBRAY.

Owing to the appointment of Dr. F. Hodson as Head Master of Bablake School, Coventry, the Governors invite applications for the vacant post of HEAD MASTER of the MELTON MOWBRAY GRAMMAR SCHOOL.

Applicants must be not more than 40 years of age. The School is a dual School, founded in 1910, with accommodation for 174 pupils. The present numbers on the roll are: Boys, 69; Girls, 46.

The commencing salary is £300. per annum. Copies of the Articles of Government (price 1s. each) may be obtained from the undersigned, to whom application for the vacancy should be sent not later than WEDNESDAY, June 7.

W. A. BRUCKINGTON, Director of Education.

33, Bowling Green Street, Leicester.

KENT EDUCATION COMMITTEE.

ERITH HIGHER EDUCATION SUB-COMMITTEE. COUNTY SCHOOL.

WANTED, in SEPTEMBER next, an ASSISTANT MISTRESS to teach the Preparatory Form (age 8 to 11). Applicants must have had some experience and hold the higher Certificate of the National Froebel Union. Ability to teach Swedish Drill will be a recommendation. Initial salary £60-100, according to qualifications and experience, rising by 7s. 10s. per annum for the first two years and subsequently by 5s. to a maximum of 150s. with the possibility of further increments. Forms of application and scales of salaries may be obtained from Mr. A. T. FLUX, Education Officer, Belvedere. Applications must be sent to the Head Master, Mr. A. BELL, County School, Erith, Kent, on or before JUNE 8, 1911. Canvassing will be considered a disqualification.

By Order of the Committee.

FRAS. W. CROOK, Secretary.

Caxton House, Westminster, S.W., May 23, 1911.

KENT EDUCATION COMMITTEE.

FOLKESTONE HIGHER EDUCATION SUB-COMMITTEE. COUNTY SCHOOL FOR GIRLS, FOLKESTONE.

WANTED, in SEPTEMBER next, for the COUNTY SCHOOL FOR GIRLS, FOLKESTONE, an ASSISTANT MISTRESS well qualified to teach Domestic Economy and Elementary Science Subjects. Initial salary 120, per annum, rising by 7s. 10s. per annum for the first two years, and subsequently by 5s. to the maximum of 150s. with the possibility of further increments. Forms of application and scales of salaries may be obtained from Mr. J. AS. QUICK, Technical Institute, Folkestone. Applications must be forwarded to the HEAD-MISTRESS, Miss A. M. EWART, County School for Girls, Folkestone, as soon as possible. Canvassing will be considered a disqualification.

By Order of the Committee.

FRAS. W. CROOK, Secretary.

Caxton House, Westminster, S.W., May 24, 1911.

KENT EDUCATION COMMITTEE.

RAMSGATE HIGHER EDUCATION SUB-COMMITTEE. COUNTY SCHOOL FOR BOYS.

WANTED, in SEPTEMBER next, an ASSISTANT MASTER with good general qualifications for the Middle Forms. Ability to take Vocal Music is desirable, and the Master appointed will be expected to take an active part in School Games (Cricket and Association Football). Initial salary 150-180, per annum according to qualifications and experience, rising by annual increments of 10s. to the maximum of 200s. with the possibility of further increments. The Teacher appointed may be required, as part of his work, to teach for a limited number of hours in Evening Class. Forms of application and scale of salaries may be obtained from Mr. A. R. R. FRANKS, Public Library, Ramsgate. Application should be forwarded as soon as possible to the Head Master, Mr. H. C. NORMAN, County School for Boys, Ramsgate. Canvassing will be considered a disqualification.

By Order of the Committee.

FRAS. W. CROOK, Secretary.

Caxton House, Westminster, May 23, 1911.

KENT EDUCATION COMMITTEE.

RAMSGATE HIGHER EDUCATION SUB-COMMITTEE. COUNTY SCHOOL FOR GIRLS.

WANTED, in SEPTEMBER next, an ASSISTANT MISTRESS to take charge of Drill Games, &c., and if possible Singing. The Teacher appointed will be required to give some assistance in general Form subjects. Initial salary 90-110, according to qualifications and experience, rising by 7s. 10s. per annum for the first two years, and subsequently by 5s. to the maximum of 150s. with the possibility of other increments. Forms of application and scale of salaries may be obtained from Mr. A. R. R. FRANKS, Public Library, Ramsgate. Application should be forwarded as soon as possible to the Head Mistress, Miss A. M. EWART, County School for Girls, Ramsgate. Canvassing will be considered a disqualification.

By Order of the Committee.

FRAS. W. CROOK, Secretary.

Caxton House, Westminster, May 23, 1911.

BABLAKE SCHOOL, COVENTRY.

REQUIRED, in SEPTEMBER, a SENIOR ASSISTANT MASTER, with special qualifications in English Literature and History. Honours Degree. Good general experience of School work. Age 20-40. Salary 225.

Inquiries to be addressed to Dr. F. HODSON, care of Messrs. Westphal & Co., 26, High Holborn, London, W.C., from whom forms of application may be obtained.

UNIVERSITY OF LEEDS.

Applications are invited for the appointment of HEAD OF THE DEPARTMENT OF ECONOMICS during the year's absence of the Professor, commencing OCTOBER 1.

Particulars from THE REGISTRAR of University.

BATLEY GIRLS' GRAMMAR SCHOOL.

APPOINTMENT OF HEAD MISTRESS.

The GOVERNORS of the above-named School intend to proceed to the appointment of a HEAD MISTRESS, to commence in September, 1911. Candidates must hold a Degree or equivalent Diploma from a University in the United Kingdom. Previous Secondary School is essential, and the possession of a teaching diploma will be an advantage. Commencing salary 200l. per annum, rising by yearly increments of 20l. to 250l.

Applications, accompanied by not more than three recent testimonials, should be made not later than WEDNESDAY, June 14, 1911, upon a form of application which may be obtained from the undersigned on receipt of a stamped and addressed envelope.

Canvassing, directly or indirectly, will disqualify. G. E. H. DANBY, M.A. (Oxon). Director of Education and Secretary to the Governors. Education Office, Batley, May 23, 1911.

DURHAM COUNTY COUNCIL.

STOCKTON-ON-TEES SECONDARY SCHOOL.

1. MASTER WANTED, to take charge of History and English subjects. Must be a Graduate and have a good teaching record. Salary according to County scale. Years of service will be considered. 2. MISTRESS WANTED. Principal subjects Mathematics and Modern Geography. Graduate. Salary according to County scale. 3. WANTED, a MISTRESS, with Diploma, for Physical Exercises, Games, and Swimming. Preference given to one who can take Junior Form subjects. Salary according to County scale. Scale of salaries may be obtained from the Secretary. Applications, stating qualifications, experience, and accompanied by copies of three recent testimonials, to be sent to use on or before SATURDAY, June 10, 1911. GEORGE Y. CROSS, Secretary. Secondary and Technical School, Stockton-on-Tees.

BIRKENHEAD EDUCATION COMMITTEE.

BIRKENHEAD INSTITUTE.

Secondary School for Boys.

Head Master—J. SMALLPAGE, B.A. (Lond.).

REQUIRED, in SEPTEMBER, a FORM MASTER, not over 30 years of age. Commencing salary 120-140, per annum, according to experience, rising by 10s. annually, subject to satisfactory service to 180s.

A Graduate who has had some experience in teaching some of the following subjects, and who is willing to join in the games, will be preferred. Elementary Mathematics, Geography, Nature Study, Latin or German.

Canvassing members of the Committee will be considered a disqualification. For forms of application (to be completed and returned at once endorsed "Birkenhead Institute") apply to the Secretary, Education Department, Town Hall, Birkenhead.

Further information may be obtained from the Head Master. ROBERT T. JONES, Secretary. Education Department, Town Hall, Birkenhead, May 31, 1911.

COUNTY BOROUGH OF SUNDERLAND.

BEDE COLLEGIATE SCHOOL.

WANTED, for the GIRLS' SCHOOL, to begin work about the middle of September, an ASSISTANT MISTRESS, thoroughly qualified to teach German. Must have an Honours Degree in Modern Languages, or its Oxford or Cambridge equivalent, and be a good teacher and disciplinarian. Salary according to scale, but not less than 120s. a year at first. Application form and scale of salaries obtainable on sending stamped addressed envelope to the undersigned, who will receive applications up to JUNE 10. HERBERT REED, further details on application to the Education Committee. 15, John Street, Sunderland, May 23, 1911.

THE UNIVERSITY OF SHEFFIELD.

The COUNCIL of the UNIVERSITY of SHEFFIELD is about to appoint a LIBRARIAN. Salary 350l. per annum. Further particulars may be obtained from W. M. GIBBONS, Registrar.

NATIONAL LIBRARY OF WALES.

There is a vacancy on the LIBRARY STAFF for an ASSISTANT with a thorough knowledge of the Welsh Language and experience of Classification and first-class Reference Library Work. A young man, 25 to 35 years of age preferred. Further details on application to JOHN BALLINGER, M.A., Librarian. Aberystwyth, May 23, 1911.

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TRANSLATIONS into English, at moderate prices, from French, German, Italian, and Spanish.—W. T. CURTIS, M.A., 10, Haringey Park, Crouch End, N. Telephone, 91 Hornsey.

ARUNDEL SOCIETY.—WANTED, by COLLECTOR COLOURED PRINTS, &c., issued by above.—ARUNDEL, 34, Cecil Road, Muswell Hill, N.

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PARIS.—EXCELLENT PENSION.—Quartier du Luxembourg.—Mlle. FOUCAUT, 40, rue de la Santé, having large establishment, offers terms impossible elsewhere, but requires first-class references. References given to English and French Protestant Clergymen.

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The business of criticism cannot be to form a priori decisions on the influences which an individual might have drawn if he had experienced something which did not occur. This is speculation, and not history."

Dr. Simpson's attitude to the questions relating to the Resurrection is definite, and may be learnt from his general approval of the contention of Ménégoz that Christianity stands in a unique relation to history, as it is inseparably bound up with the fortunes of a Person. He goes further than Ménégoz, who says it is a psychological mistake to base Christianity on a principle, and he declares it to be opposed to the essential nature of the Christian religion. Theories are rejected which account for the tradition of the Resurrection apart from the actual facts recorded in the New Testament; and Christian faith is found to be centred in the Christ who was not only the teacher and the Redeemer, but was also the victor over the grave, as He showed in His resurrection, His appearances to the disciples, and His ascension.

Dr. Simpson divides his treatise into four books: 'The Witness of the Twelve,' 'The Witness of S. Paul,' 'The Theology of the Resurrection,' and 'The Resurrection and Modern Thought.' These books are subdivided into chapters, and the first, for instance, contains 'The Empty Grave,' 'The Third Day,' and 'The Locality of the Appearances.' Dealing with the last of these subjects, he inclines to the theory that the condensation of the narrative of St. Mark explains the fact that that Evangelist represents the appearances to the Apostles as occurring exclusively in Galilee. He notes, on the other hand, that St. Luke seems unconscious of any manifestations in Galilee, and admits that, if we possessed the Third Gospel only, we should not know that the Risen Master was seen anywhere except in Judea, "save only in the conversion of S. Paul." Yet, when St. Luke composed his first narrative, he had before him St. Mark's Gospel with an account of an appearance in Galilee, and he wrote a second time and did not accept St. Mark's detail. He had confidence, in fact, that reliance could be placed upon the Church at Jerusalem, and we are told that he went behind the documents to the living persons whom he met and knew. "We certainly seem led," Dr. Simpson says, "to the conclusion that S. Luke found no authority sufficiently convincing to justify him in recognising appearances in Galilee. But this confirms our confidence in his historical care." It may be a good thing to strengthen St. Luke's reputation as an historian; but if he rejected evidence connected with the Resurrection, how is a modern reader to decide between him and St. Mark? It is true that there are two series of appearances, the Galilaean and the Judean, and that it is possible to make a choice between them or to accept them both. Yet, when all is said, the fact remains that St. Luke, according to Dr. Simpson, was not convinced in favour of the appear-

ances in Galilee. Prof. Harnack is cited on behalf of the Evangelist, and it is alleged that his 'Sayings of Jesus' goes far to "establish the accuracy with which S. Luke utilised his materials." It is only fair to point out that in his book on 'The Acts of the Apostles' Prof. Harnack finds in St. Luke as an historian "a tendency to carelessness and inaccuracy, often of a very far-reaching influence in his narrative, which may be partly due to his endeavour after brevity."

In the chapter on 'The Resurrection-Body' there is an examination of the teaching of the two opposing schools, the materialistic and the philosophic, and the one, it is said, concentrates on the Gospel phrase "flesh and bones, as ye see Me have," and the other on St. Paul's words "flesh and blood cannot inherit the kingdom of God." Dr. Simpson maintains that there is no real opposition between the Evangelists and the Apostle. The Evangelists are historians "who describe the re-entrance of the glorified Body of Christ into terrestrial conditions, effected for the purpose of convincing His Apostles of His Resurrection, and of giving them instructions and commissions"; while St. Paul, on the other hand, is the theologian who is "not concerned so much with the occasional manifestations as with the essential condition of the Body of Christ in the risen state." It is obvious, then, that Dr. Simpson concludes that the risen Christ adapted Himself to the terrestrial conditions of the men within whose reach He came, and that the adaptation was for temporary purposes. His reception of food, for example, was not to maintain physical life, but was exclusively to prove His identity and the reality of His human nature. If, Dr. Simpson argues, "such condescension to human needs for evidential purposes was permissible, so is the whole assumption of corporeity equally permissible." There is certainly no difficulty in reconciling the Evangelists and St. Paul if the statement is accepted that the Evangelists describe the condescension of the risen Christ to human needs; and it is perfectly legitimate for one who would not limit the Divine revelation to say that the manifestations of the risen Lord suited the recipients' conditions, though they do not "really tell us anything of the spiritual body in its natural state."

The last words of the book may be quoted, as they are worthy in themselves of consideration, and indicate the writer's conception of the faith in Jesus Christ. That faith, he says, is in a Person:—

"But it is faith in Him as what? If it be answered as Incarnate, as Mediator, these answers represent historic fact. Faith in His Person, in the Christian sense, cannot be separated from faith in His Incarnation, and His Death and His Resurrection. For these facts are inseparable from the history of Redemption. They are of such a character that, without them, faith in Christ would be impossible."

man and offers him battle—"unequal war, for now I have no son." But the challenger will not :—

The price is paid. I ask
No more, nor asked so much.

He goes out with bent head, while Minos, shaking a torch over the sea, lays a curse on Athens, the tribute of youths and virgins yearly devoted to Minotaur. The Chorus in their last word pray that the doom bear not some double sense :—

Alas! man crowned
Remaineth man, his doom
Recoileth oft to spring
Back to the doomsman, and he
That judgeth is convict found.

No man can know himself and the limits hedging his soul :—

Such wisdom standeth not with the force we have :
He only that beareth the brunt of himself is brave.

On this gnomic utterance the play ends, and the way is clear for 'Ariadne in Naxos,' in which the first recoilings of the curse are manifested. The Æschylean gloom of the first piece is now lightened somewhat by passages of great lyric beauty. The spirit of the Evian god is abroad; dithyrambs resound; the figure of a Mænad, familiar in her pose from a famous vase-painting, introduces the note of Dionysian revelry; but through all the curse works, inexorable, Bacchus, instrument of Fate, marks Ariadne for himself, and breathes into Theseus the spirit of martial ardour. The hero, frenzied, takes ship, deserting his bride, over whom Dionysus sheds the might of his terrible eyes :—

His force is a force of rain,
Irresistibly soft,
Fretting the rock, gnawing the plain
With furrow deeper than plough in the croft.

Ariadne, dedicate with the new-sown seed of Theseus, yields to the god :—

Io, Bacchus, lover of Chorus,
Tragic, dark, inscrutable one!
Rapt lead I the dance, my blood
Leaping to thine. O master of me,
Catch the sob in my throat with a kiss, and
seal me to thee!

So much for the *deûrs*. The *léûrs* is the agony of Ariadne for her deed. Her remorse, in its essence, brings the play close home to modern thought. The sense of sin, however, has been introduced with such cunning that it scarcely makes the play un-Greek. On the contrary, it remains, perhaps, the most Greek of the three. After all, it is the taint of Pasiphaë working in her daughter. Afar there is a hint of Ægeus's death. Theseus is King in Athens, and awaits his Queen. But Ariadne, going alone into the grove of Artemis, whom she has outraged, slays herself. Dionysus had power over her, but could not win her love. Her heart was dead even as the god possessed her. Thus she died, and the deity failed. His was Power, but no might to win Love. That was the god's tragedy. Minos had knowledge from Zeus, but no power. That was his tragedy.

There remains the tragedy of Love without self-knowledge, as set forth in 'The Death of Hippolytus.' Here Artemis, twice outraged by Minos and his seed, in the wrong done to her in Britomart's death and Ariadne's sin, is the active deity. But her part is not all of vengeance. She points the way to atonement. Let Phædra renounce her lust after Hippolytus, and there is even yet salvation for the stock of Minos. But it is not to be. Deeper still lies another motive of doom. The initial sin of Minos, in not offering the white bull, Poseidon's gift, to Poseidon, exacts a further price. Phædra, stubborn in her passion, appeals to the sea-god, the earth-girdler, to slay Hippolytus. He dies amid the waves, in the Euripidean manner. But Phædra, distraught, backs over the edge of the cliff—impure and ironic parody of holy Britomart's fate!—and the Chorus proclaims her doom likewise. Minos has died in harness, beset by foes, a moment earlier. Hear the Messenger :—

The pallid King rose slowly, and spake like Death,
Saying, "This is the Doom declared by Zeus.
Evil was done, evil ensued; and now
Evil must end." And then he sat
Again upon his throne, and bowed his head
Down to his two stiff knees, and stayed and died—
Alone, untouched, indomitable.

The last Choral Ode foreshadows a new dispensation :—

Can a God-man be lord of himself and the hour,
Welding in one Love and Wisdom and Power?
Earth should kiss Heaven then.

The hearers are dismissed with the right tragic word of peace and consolation, spoken by Artemis, who tells how Hippolytus, "his passion spent—in calm of vigil and prayer," lives with the goddess "in communion not of this world." And the Chorus in a final word tells of "waiting with hope the promise of new day."

It is too early, perhaps, to set this fine close beside that of 'Samson Agonistes'; but the effect is got with the same understanding of true tragic method, attaining that "calm of mind, all passion spent," wherein is the finished work of *κάθαρσις*. But Mr. Hewlett's work will not be finished until, gathering up the threads of his pagan dramas, he weaves from them his 'Christus Patiens.' That, we are assured, will be no dreary cento, like the piece long attributed to Gregory of Nazianzus.

Throughout the Trilogy the author maintains a high level of imagery. Here and there we note a descent, due perhaps to over-audacity. Minos seems to be skilled in bacteriology when he uses the phrase—"spread spores of death"; and the metaphor "a flash in a pan" jars as an anachronism. But these are minor matters, which it is thankful to note. Of special interest is the weird use of salient Biblical phrases; for these, curiously enough, only heighten the dramatic effect, and never by any chance suggest anachronism. Still less are they irreverent.

The Mother of Goethe, "Frau Aja." By Margaret Reeks. (John Lane.)

THERE is something so wholesome and attractive about "Frau Aja" that a literary portrait of her, if executed with adequate care and skill, could hardly fail to interest English readers. Unfortunately, however, Miss Reeks's work is a little lacking in both those necessary qualities, and, though much of it is enjoyable, it cannot as a whole be regarded as really satisfactory. We feel a slight sense of irritation at inaccuracies, and discomfort at haphazard arrangement. It is significant, for example, that even in her brief Preface the author misspells the name of one of her chief authorities; a few pages later a distinguished German philologist appears oddly anglicized as "Eric Smith"; Henry Crabb Robinson is referred to as "an English gentleman, Charles Robinson"; and similar inadvertences are frequent. When German is quoted, it is often marred by orthographical errors, and when it is translated, the translation is not always to be relied upon; and there are a number of slips in matters of fact—to give a single instance, Merck is said to have died in his eightieth year. Such slips are individually perhaps of no great consequence, but collectively they cannot be ignored.

However, it is rather in its general construction than in its detail that the book strikes us as unsatisfactory. Miss Reeks has, we think, drawn upon 'Dichtung und Wahrheit' to an undue extent; indeed, it appears to be the main source for much of her volume. Now it is worth noting that Goethe has told us remarkably little about his mother either there or in his other autobiographical writings. No doubt she served to some extent as a model for such characters as Olympia in the early version of 'Erwin und Elmire,' Elisabeth in 'Götz,' and the "gute, verständige Hausfrau" of 'Hermann und Dorothea'; but he has left no definite and detailed portraiture of her. Indeed, though there is no reason to question his strong affection for his mother it must not be forgotten that after leaving his Frankfort home he had comparatively little direct intercourse with her: his letters to her were by no means voluminous, his visits to her were rare and brief, and during the last eleven years of her life she never saw him. But in her own admirable letters and those addressed to her by various correspondents there is sufficient material to furnish a vivid picture of her personality, and we cannot help wishing that Miss Reeks had utilized them more largely, instead of repeating so much that is already accessible to English readers in the standard biographies of Goethe or translations of his works. It is not till Goethe is got safely off to Weimar that Frau Aja is allowed to come to the front of the stage and speak for herself.

The consequence is that the latter part of the book is decidedly superior to the

earlier. That the "Frau Rath" must have been a singularly delightful and refreshing person to meet may be gathered even from such of her utterances as are quoted here. The basis of her character was cheerfulness: she was fond of Götz's saying, "Fröhlichkeit ist Mutter aller Tugenden," and exemplified it in her life; she was absolutely genuine, and her optimism is free from any suggestion of smugness. Her philosophy was no blind and extravagant assertion that all's right with the world. "I am fond of my fellows," she says in a letter to Frau von Stein—we quote Miss Reeks's version—

"and old and young feel it. I go through this world without pretence, and all the sons and daughters of Eve find that comfortable. I demoralise no one—seek always to spy out the good side—leave the bad to Him who made men and understands best how to rub off the sharp corners; and in this way, I am well, happy, and pleased."

(Incidentally we may note that "without pretence" hardly represents the original "ohne Prätension," while "demoralise" is not a true rendering of "bemoralisierende.") But life was not always an easy business even for her.

"Just to make the best of the present," she declares, "and not keep thinking how things might be different: that is how one gets best through the world—and to get through (all things considered) is the chief business."

Elsewhere she confesses, with a frankness that will awaken a response in many a sorrowful one:—

"I never could endure consolation; very few people are in a condition to realise the condition of the sorrowful, and so are poor comforters."

Without being by any means well-educated in the conventional sense of the term, Frau Aja had marked literary ability. She possessed a wonderfully lively imagination, a broad sympathy, and a sound judgment to which some of the foremost German authors of the day were glad to appeal: Wieland, for instance, was on the friendliest terms with her, and wrote her a number of his agreeably elegant letters. Wit she did not possess in any marked degree, and few bons mots of hers have been recorded. The happiest is probably the reply made by her in her last illness to an invitation sent by some friends who were ignorant of her condition; she must beg to be excused, she said, as she was engaged in dying. Wit perhaps scarcely goes with a temperament so hearty and capable of healthy enjoyment as hers, and it is really much more characteristic of her that on her death-bed she arranged all the details for her funeral and the entertainment of the guests, giving particular injunctions that there should be no scrimping of the raisins in the cakes, "for," she remarked, "that is a thing I never could endure in all my life."

The Beginnings of the American Revolution. Based on Contemporary Letters, Diaries, and other Documents. By Ellen Chase. 3 vols. (Pitman & Sons.)

If the criterion of the "weakest link" were applicable to books, we should have to accord but summary and unfavourable notice to this extensive and really meritorious work. Its weaknesses—for the weakest link is here recurrent and conspicuous—are due to the author's unfortunate choice in making it so extensive, a choice by no means implicit in the undertaking. "The main purpose of the narrative," she tells us in the Preface, dated from Boston, "has been to make the outline of events in this neighbourhood live once more in all their wealth of humour and picturesqueness, as they were known by the actors." That was a laudable and large enough purpose, yet one which might have been successfully attained without the equipment and powers required for a survey of the political movement in two hemispheres. For a comprehensive work like Bancroft's, of course, intended to be the literary monument as well as the ample record of American nationality, an alertly divided attention and a striving after simultaneous view were both necessary. But then Bancroft did not begin till he was ready, and until he could work from the copious stores of mature and vitalized knowledge which constitute the essential qualification of the first-rate historian. From the writer on historical subjects less is required than this; but a more personal view of the whole, and a more definite grip of the relevant details, than we find in the pages of Mrs. Chase in which she looks beyond "this neighbourhood."

Here her knowledge seems to depend on the utilization of sources with great industry, but without sufficient discrimination. There are a crop of references on every page, but rarely (in these parts of the work) those which we should expect. For the safe statement that "Lord North is said to have supported the King against his own best judgment," the authority cited is neither Bancroft nor Lecky, still less the primary volumes of W. B. Donne, but the excellent compilation of American history by Messrs. Bryant and Gay. For knowledge of the changes intended by the Quebec Act we are indebted, it would seem, to Frost's "History of the United States," a praiseworthy brief compendium some eighty years old. These instances are typical and anything but extreme. We are nearer to the average when we find the author's statement that "Edmund Burke strongly opposed the oppressive measures" is supported by a reference to the "Life of Thomas Hutchinson," the Governor of Massachusetts. Mrs. Chase seems to owe nothing to standard general histories like those above mentioned, or to such accessible and indispensable sources as the Grenville Papers, the

Chatham Correspondence, the Rockingham Correspondence, or the Correspondence of George III. with Lord North, neither does she appear to have looked into any of the significant political biographies (Chatham's, or Shelburne's, or Burke's), though two or three American lives are used and over-used with regard to affairs in England. As with the biographies, so with the main political literature. Chatham, as one would expect, is much in evidence. But the specimens of his speeches here given are a patchwork gathered from unlikely places and sedulously pieced together. The result, to be fair, is not so faulty as the method is destructive of confidence. But some values are lost. For instance, "America, if she fell, would fall like a strong man"—drops a point. The orator said "like the strong man"—a familiar synonym for Samson in those days, when the Bible was better known and less celebrated than now.

The result must be unsatisfactory when a writer's general knowledge of the period of which he writes has been gathered by such piecing of information. Then we may expect to find a prevailing lack of clear outline (because there is no clear mental view) alternating with factitious starts of particularity about what does not really matter. And no amount of intelligence will exclude positive mistakes when the wider relations and bearings of the "facts" brought into the account are unverified and unknown. Thus an impression is here given that certain sayings in Parliament were mere interjections, or exclamations. They are the sentences usually quoted from speeches of considerable length.

We may note a mistake which should have been impossible. "The Stamp Act itself was only carried by Pitt's insertion of the Declaratory Act." Let us waive the obvious slip, and credit the writer with meaning to say "The Repeal of the Stamp Act," &c. There still remains matter for correction. First there is the implied notion that the Declaratory Act was somehow embodied in the Repealing Act. This notion is not uncommon in American books, and seems to be caused by writers confusing the Declaratory Act of 1766 with the declaratory preamble to the Revenue Act of the following year. But further: to suppose that the Declaratory Act (whether Act, clause, or preamble) represented the constitutional views of Pitt, is totally to misapprehend the matters in question. "He looked in the face of Lord Chatham, and passed the Declaratory Act," says Burke, eulogizing Rockingham. But then Mrs. Chase seems to know little of Burke. Instead, she has Junius ("now generally identified with Sir Philip Francis"), whom she takes seriously as a fearless and authoritative publicist; and cites his letters as though they had been sent directly to the King, Grafton, and the other addressees. An American writer should have known that Wedderburn's name was not David, but Alexander—*teste* Walpole's "Sarcastic Sawney."

Nor do we think it fair to perpetuate the gibing reference to the author of 'Taxation No Tyranny' as "a pensioner of the Government." Surely it should be easy to credit Samuel Johnson, of all men in the world, with honest partizanship! He was not "a pensioner of the Government" in the sense the words are meant to bear, nor did his pension influence his politics. Had the old hero been living neglected in a garret, he would still probably have been as High Tory and outrageously anti-American as the sturdiest "backwoodsman" of his day.

Having been compelled to say so much about the faults of this work, we turn with relief to a view of its merits. When all is said, these are very great. The superficiality and uncertainty of the author's English chapters are happily counterbalanced by the diligence of her search and the thoroughness of her knowledge in all that belongs to her proper subject, "the occurrences of this neighbourhood." The first volume, beginning with the Stamp Act riots at Boston, ends with the historic Tea Party, having the so-called Massacre as the lurid intermediate incident. Each of these has become the subject of a respectable literature of miscellaneous record and testimony, which in the case of the Massacre and the Tea Party has been to some extent codified. Those diverse records are here well utilized, along with unpublished findings of the author's own, and whatever could be added by exact verification of topographical details past and present. So from the free quoting of contemporary accounts, and the precise noting of what was done or seen from point to point and moment to moment by a multitude of actors and witnesses, there results a more vivid representation of the aforesaid occurrences—also a more informing impression of what sort of people were engaged in them—than is to be found in any existing history of the Revolution.

This is still more true of the succeeding volumes. Vol. II. is the worse for large importations from the biographies of Hutchinson and Quincy (in England), but expresses well the gathering tension in America, and the strengthening of the idea, in the minds of colonists, that they might have to vindicate their claims by force of arms. The title of a chapter, 'Both Sides prepare for War,' expresses graphically what is going on—partly in pursuance of resolutions, but more largely by the simultaneous tacit decision and action of individual men throughout a countryside that was "a continual village." The latter half of this volume is concerned with the movements immediately preceding the epoch-making discharge of muskets on Lexington Green, to which dramatic incident ample justice is done.

Finally, for a token of thoroughness virtually the whole of the third volume is occupied with the history of the

remaining occurrences of that day. The long fighting retreat maintained by the British troops from Concord to Boston is accounted for step by step and almost shot by shot, and made vivid by constant reference to the observations, acts, and fortunes of persons and families all along the line of retreat. The volume closes with what is partly an itinerary, partly a visible panorama, of the speeding news of battle as it passed from province to province, city to city, and village to village—even to fishing boats at sea.

Its summoning effect, as seen here, suggests or confirms a view which we may find room to state. It is that the colonists, for all their half-forensic, half-dramatic contemplation of the possibility of war—and for all their sporadic accumulation of powder and shot and the rest—had yet never been able, in their heart of hearts, to think of war as really occurring. This again, we consider, was because, behind and above all their sense of quarrel with the English Government, was their sense of being Englishmen; and therewith a deep mute assurance that, whatever adverse things and unkind words might happen on the way, *that* was going to be with them to the end. Upon this assurance, and all the prepossessions and memories which gave it sanction, Lexington Green and Concord Bridge were a rude comment. They gave something of the shock which we may suppose a proud-spirited young wife to feel on receiving a first and unexpected blow—as an indignity more than an outrage, and a denial and a prophecy more intolerable than either. So the almost automatic instantaneity of response, made by thousands of individual men from far and near to the call of Massachusetts, was a measure not of the people's preparation, in the obvious sense, but of their surprise. Men's minds seem everywhere to have been invaded, not by anger, but by a trance of resolve, which simplified all reasoning and took them the nearest way to their only possible purpose. But, if the Americans were a greater people on the 19th of April, 1775, than they ever were before or have been since, it is because they were a people on whom the last things of the world had come, and because they were meeting them with a strength that was not in their daily lives, but an efflux from the generations of their race.

In conclusion, we hope that Mrs. Chase may some day recast her work, reducing the English part by a half and making the remaining half more perfect; also attending to the paragraphing and pointing throughout, and seeking skilled aid in the occasional Latin. Then her work will have a place which nobody will grudge it beside the best-established and most valuable contributions to American history. There are about seventy portraits; but we would gladly exchange half of these for a good topographical map of "this neighbourhood."

CANADA.

The New Garden of Canada: by Pack-Horse and Canoe through Undeveloped New British Columbia. By F. A. Talbot. (Cassell.)—This is the record, graphic and convincing throughout, of a singularly interesting journey. What enthusiasts call "the last, best West," e.g., the far north-west of Canada, is a territory regarding which comparatively few people know anything from actual experience.

The northern half of British Columbia is not only virgin soil, but is rich also in the charms of varied scenery, dense forests, towering mountains, rushing streams, untested mineral resources, and untouched wild life. The whole province is something of a paradise for the hunter, the fisherman, the climber, and the woodsman. There is this also about it to stimulate interest, that before many years have passed it will be opened up by railways, ports, and towns. Reading this simple record of an observant traveller's wanderings, one may cordially agree in pronouncing pack-horse travel, or "trailing," by far the best way of spying out the land. Next to a man's own two feet, no means of locomotion brings him into closer touch with the country traversed. High on the banks of the Fraser river (where it runs swiftly, and is four hundred feet in width) the author camped with a settler named Keller. The passage about Keller epitomizes life in the wilds, and is worth quoting for that reason:—

"Keller was a host in himself. At evening, sitting round a log camp-fire, which threw ghostly shadows among the trees, he regaled us with stories and adventures innumerable which had befallen him through a wildly adventurous life—some grave, others gay, but one and all first-rate time-killers. Like so many others buried in the wilderness, he hailed from the United States, having been raised somewhere down on the Pacific coast. The quest for gold enthused him early in life, and he had searched patiently for the yellow metal from sunny California to ice-bound Alaska. He was in far-off Nome when he first heard about the upper reaches of the Fraser river.

"I had knocked about Alaska and Prince of Wales Island without striking much luck, so when I once more found myself in Vancouver I started off for Fort George. I heard that there was some good mineral country up round Tête Jaune Cache. I got hold of a canoe, came up, and cruised around to see how the land lay. That was five years ago, and I am still here. Yes, I am in solitary state. Another frontier lad, Wilson, and a pard, have a piece of land about fifty miles down the Fraser, and give me a call now and again. They're on the opposite side of the river at the moment. How do I like the life? Why it's the only life to lead, if one doesn't mind being lonely. Sometimes I am here for three months and don't see a soul, not even an Indian. If it hits me a bit too hard, I go off on a hunting trip after caribou, goat, sheep, or what not. I have been all over these mountains. Or else I go prospecting and exploring. Illness? You can never fall ill in this open, free air. I am often away from here for weeks at a time. I just take my blanket, some small supplies, and my rifle, and off I go. Time has no worry for me. I don't know what is the day of the week, the date of the month, or the time, as I have neither watch nor calendar, and I certainly do not bother my head over either. I just work when I feel like it, and rest when I feel so disposed."

The book is stimulating reading throughout, for the author has obtained a store of valuable material, and handled it well.

The Golden Land: the True Story and Experiences of British Settlers in Canada, by Arthur E. Copping (Hodder & Stoughton), is a frank and breezy account of a journey across Canada, from Atlantic to Pacific, undertaken by the author with a view, apparently, to describing the experiences awaiting the typical emigrant from England.

Naturally, therefore, the author travelled in emigrant fashion, and the cheery record of the experiences of himself and Mr. Harold Copping (the latter contributes four-and-twenty very creditable illustrations in colour) proves them, at all events, to be good travellers, for the long rail journey in a "Colonist" car in Canada is not exactly an exhilarating jaunt. But Messrs. Copping clearly approached their task in the right spirit of good humour and determination to make the best of everything.

The Canadian climate makes for vigorous optimism; and this feeling characterizes every chapter in this readable volume. But the reviewer—who is familiar with the ground here covered, having travelled over it some eight or nine times—is able to testify that the author's enthusiasm is justified by the facts of the case. The emigrant who expects to receive wealth for the asking, or obtain it without exerting himself, in Canada, will be disappointed. Indeed, he had far better not go to the Dominion; for in no walk of life there is the idler welcomed or appreciated. It is a busy land of striving, hard-working people. But—and here is the gist of this book—it offers constant, abundant, and well-paid employment to the willing worker; for the same person it is wonderfully rich in opportunities of attaining independence; and more perhaps than any other country in the world, it is a land permeated by the spirit of hope, and the conviction of good ground for that hope.

Another important truth well illustrated by this book is that he who would succeed in Canada should go there as a learner, and not as a critic, a superior person, or one anxious to impose his own will and methods upon others. Knowledge of this will save valuable time for the immigrant, to say nothing of vexatious losses and wounded self-esteem. The people who have ascertained what methods are best suited to the conditions of life in Western Canada, for example, paid dearly for their knowledge, and cannot be expected to welcome ignorant or ill-founded criticism. Also, Canadians are not lacking in the sensitiveness which is natural to youth, in communities as well as persons. The prospective emigrant will find this narrative deeply interesting, and others should welcome a fair and truthful picture.

OUR LIBRARY TABLE.

ONE of the most interesting of the additional sketches in *The Newcomes* ("Centenary Biographical Edition," Smith & Elder) is a rough sketch, apparently by Thackeray himself, of Col. Newcome, in the opening chapter of the novel, indignantly quitting the Cave of Harmony. From its similarity to Richard Doyle's full-page illustration, it must have been intended for the artist's guidance. The Cave of Harmony, as we now know, was Evans's, of which there is a capital account in 1859, or five years after 'The Newcomes' appeared, in Sala's 'Twice Round the Clock,' the artist, William McConnell, giving a picture of it which may well pair off with that in "Mr. Pyp's" depicting the Back Kitchen of 'Pendennis,' i.e., the Cyder Cellars in Maiden Lane. In 1859, however, the risky vocalism of Capt. Costigan was no longer popular in Covent Garden. Among the other new illustrations is a photogravure of Thackeray writing, with his desk on his knee, in Onslow Square; and there is a very unflattering

portrait from a photograph taken in the United States.

Of Doyle's illustrations the present writer has never been greatly enamoured—at least of the full-page ones. But the initial letters are charming, and in his best manner; while the yellow cover with its fables, of which there is a facsimile, is surely one of the prettiest ever designed. One wonders what Thackeray himself thought of the Doyle embellishments. They were much criticized at the time, and Frederick Locker was unlucky enough to tell Thackeray jestingly that they would be mistaken for his own, a *boudade* which was neither well-received nor immediately forgiven. New MSS. of Thackeray have recently been discovered. It would be interesting to learn whether there is anywhere any sketch or note of that history of "J. J." to which reference is made in the penultimate paragraph of the book.

Life and Flowers. By Maurice Maeterlinck. Translated by Alexander Teixeira de Mattos. (Allen & Sons.)—An essay on the devices which various plants adopt to secure fertilization, and entitled 'The Intelligence of the Flowers,' is M. Maeterlinck's most considerable effort in this volume, in which, as the title might suggest, the themes, though often profound, are treated with an unexacting sentimentality. Even when the ideas are fiercest and most revolutionary, the language remains almost hyperbolically caressing. M. Maeterlinck "roars you as gently as any sucking dove." He pursues, in short, his familiar method of exposition, and blends philosophy with poetry by sacrificing something of the cohesion of the one and the clarity of the other—producing a result which to many readers is impressive, stimulating, and beautiful. His attitude of mind, and the style which it dictates, are perhaps of a temper to which French is as a language more hospitable than English; and he no doubt owes his wide reputation in this country to admirers who have felt the charm of his works in the original. Perhaps it is because an atmosphere of disillusionment is the exception in our poetry that poetic motive and association, whether employed in verse or prose, have to accept, with the advantages, the disadvantages of being taken seriously; we regard the instincts of the poet as structural as well as ornamental; and they never fully satisfy us except when they fulfil both functions. The poet—and what is M. Maeterlinck if he is not a poet?—enjoys, of course, more ease and freedom if his symbols and images are accepted merely on their face value; and it may be because he does not dream of having them accepted otherwise that M. Maeterlinck indulges in what, to our taste, appears a surfeit of personification and metaphorical sleight-of-hand, which, whether the theme be ethics, dynamics, religion, topography, or botany, is apt to confuse, and adds little that is helpful to our sense of the mystery of things.

M. Maeterlinck's allegorizing carries him sometimes to the verge of absurdity. He describes, in one essay, some of the distilling processes in the factories at Grasse. The heights of tragedy and every phase of human emotion are drawn upon for the picture. The flowers, in one process, are laid upon a bed of fat. "As the result of what hypocritical wiles," asks M. Maeterlinck, "of what unctuous promises, does the fat obtain their irrevocable confidences?" He cannot tell; but the tragedy, in any case, is not ended, for "it now becomes a matter of making the wan miser disgorge.... This

is achieved, not without difficulty. The fat has base passions which are its undoing. It is plied with alcohol, is intoxicated, and ends by quitting its hold." The scent, the heroine, has confided in or is surrendered to a fresh villain, from whom in turn she must be rescued! It is all, no doubt, meant to be amusing, and might possibly have been so, were it less typical of M. Maeterlinck's method throughout.

WE have received the second volume of *Standard Books* (Nelson), which deals with a range of subjects on which the average librarian will be more frequently consulted than on those in the first volume—religion, science, and the useful arts, agriculture, medicine, engineering, theoretical and practical, metallurgy, technology, and a number of arts only less important. The selection of books on scientific subjects will be found ample enough for all purposes except those of the specialist. The task of compiling a selective bibliography is one of the difficulty of which may be easily underrated. The work of the experts who have been engaged will be found of the greatest practical utility not only to librarians who may wish to enlarge the scope of their libraries, but also to those who may be put into the position of having to advise others in the choice of books on subjects of which they know nothing, say 'Salesmanship and Commercial Travelling' or 'Laundry Practice' or 'Naval Law.' The work should be on the desk of every public librarian in the country.

IN *Table d'Hôte* (Hodder & Stoughton) Mr. Pett Ridge serves his bill of fare in four courses—Hors d'Œuvres, Joints, Sweets, and Savouries; but the distinction between the various dishes seems to have been made in a somewhat arbitrary manner. The order of their occurrence, however, does not affect their merit, and the book maintains a far higher standard than 'Light Refreshment,' last year's companion to it. But even the present collection is not so pleasing as a book like 'Mord Em'ly,' which perhaps owed something of its success to its continuity; for in his volumes of short stories Mr. Pett Ridge does not always make his necessarily abrupt changes of place and time clear enough. 'Moving Pictures' is a clever description of an opium-smoker's visions: so far from being extravagant, these are endowed with an air of restraint that carries conviction. Of the other articles, 'Time's Method' and 'Surroundings' are particularly thoughtful.

A Holiday in Gaol, by Frederic Martyn (Methuen), is a book of prison experiences written from a somewhat new standpoint. The author—a man of education—was arrested on a charge of obtaining money by false pretences. Although, in his opinion, both the charge and the sentence passed on him were unjust, he writes without any trace of bitterness. He has no sympathy with those ex-prisoners who enumerate their woes in newspaper or book form. His memories are cheerful. "I have recently," he begins by saying,

"returned to work from the holiday of a lifetime, feeling as if I am wound up to go another fifty years on top of the half-century I already have to own to, and with a capacity for enjoyment that I don't remember to have possessed in my salad days. I have been taking the finest rest cure that the whole world affords: I have been doing eighteen months' hard labour in an English prison."

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There is not much that is novel in the book except the standpoint. Warders, prison doctors, governors, and even prisoners, appear in a pleasant light. The author remembers the warders with gratitude:—

"If there are any persons in our prisons who do work, that can honestly be described as 'hard work,' it is the warders, and not the men who are sentenced to it."

He is not so enthusiastic concerning detectives, who appear in the least favourable light of all. The book is very readable, and full of interest to the social student.

The Trial of the Stauntons, edited by Mr. J. B. Atlay, is the initial volume of a new series of "Notable English Trials," published by Messrs. Hodge & Co., of Edinburgh. The trial, which took place before Mr. Justice Hawkins at the Old Bailey thirty-four years ago, is wholly lacking in the dramatic elements that occasionally lend a romantic touch to the annals of the criminal law. Apart from its medical aspects, the only interest of the sordid case lies in Sir Edward Clarke's speech on behalf of one of the prisoners, which may be regarded as a model of forensic acumen and eloquence. Mr. Atlay's long introduction to the report of the trial, in which he gives a connected story of the circumstances of the death of Harriet Staunton, is marked by lucidity and fairness. The volume is illustrated by portraits of some of the principal figures at the trial.

"Pie-Powder": being *Dust from the Law Courts*. Collected and recollected on the Western Circuit by a Circuit Tramp. (John Murray.)—Not a few readable books on the borderland of the law have been published in recent years, but this volume of reminiscences of the Western Circuit, written by a King's Counsel whose pseudonymity has easily been pierced, may be accounted the most entertaining of them all. Not only has the author some good stories to tell; he possesses, unlike many lawyers who recount their experiences in the courts, an agreeable literary style. All his anecdotes, even the oldest of them, are told with freshness and conciseness. "A Circuit Tramp" does not forget the Dickensian associations of his circuit. Both Mr. Justice Gaselee, who served Dickens as the model for Mr. Justice Stareleigh, and Serjeant Bompas, who was the original of Serjeant Buzfuz, were members of the Western Circuit. It would seem that another link between "The Pickwick Papers" and the Western Circuit exists in "the original warming-pan which Mrs. Bardell was implored not to forget"; for Mr. Foote, K.C.—there is no further need to disguise his authorship of this acceptable volume— informs us that "it has long stood on the landing of a West-Country hotel frequented by the Bar Mess." But on what authority he makes this statement he does not explain. To Lord Bowen, one of the wittiest and most scholarly members of the circuit, is attributed the well-known saying, "Truth will leak out—even in an affidavit," which has often been placed to the credit of Lord Justice Mathew. As a matter of fact, the real authorship of the epigram belongs to Charles Reade, though the form in which he produced it, "He had spoken the Truth! And in an Affidavit!!!" lacks, no doubt, the artistic finish of Lord Bowen's version.

One of the neatest jokes in the book is associated with the name of Edward Bullen, whose hereditary instinct for special pleading was tempered by a rare sense of humour. He once disturbed the gravity

of the Court of Appeal by reading this passage from a statement of defence in an action for seduction: "The defendant denies that he is the father of the said twins, or of either of them"—a jest which he apologetically and untruthfully attributed to a mistake in his pupil-room. Another good story with the same quality of brevity is provided by the author in discussing the class of witnesses who are over-prudent in their qualifying statements. "The prisoner's wife stood at the bottom of the stairs and called out 'Tom, Tom,' or words to that effect," is given as a classical example of this kind of testimony.

The book is not free from errors. Lord Bowen was a Lord of Appeal, not a Lord Justice, when his brilliant career was prematurely brought to a close; and Mr. Brand, not Mr. Peel, was Speaker of the House of Commons in the stormy days of the Bradlaugh controversy. But these are small defects in an attractive work. A more serious fault is the absence of an index.

THE DILKE KEATS COLLECTION: A QUESTION OF HANDWRITING.

46, Marlborough Hill, N.W., May 22, 1911.

AMONGST the books of exceptional interest from the Dilke library specially mentioned in *The Athenæum* of 6 May, 1911, there were two which were gravely misdescribed in Messrs. Christie's catalogue of the sale which took place at their rooms on May 9th; these were the copy of 'Endymion' alleged to have been Keats's own copy supplemented by transcripts in his own writing from a number of his minor poems, and the copy of Milton's works "with many lines scored and numerous MS. notes in the handwriting of Keats, and a few by the Dilke, who was the poet's friend."

On receiving the catalogue and seeing paragraphs in *The Daily News*, which also had been misled by the auctioneers (of course, quite innocently), I hurried off a note of warning on the subject of the book called "Keats's copy of 'Endymion,'" which I knew not to be Keats's copy. The belated appearance of that note of warning in *The Daily News* on the morning of the sale, and the views expressed by myself and several experts on the two books, induced Messrs. Christie to withdraw both lots; but, as wide publicity has been given to two books masquerading by misadventure in the character of personal relics of Keats, I feel that I, who owe so much to the poet's friend Dilke, and also to his grandson, the late Sir Charles Dilke, am bound to communicate the facts of the case to the literary journal so intimately associated with both grandfather and grandson, not to mention the first baronet of the name, the "Dilke's boy" of Keats's letters, who was a Westminster scholar when the two books took on their semi-manuscript form, and who in due time, and turn, became an *Athenæum* proprietor.

There can be no doubt that the note of Sir Charles Dilke on which the cataloguing of the 'Endymion' was based, was written at a time when the late owner had become convinced that the script in which the minor poems are written was the "copying hand" of Keats; but to an expert student of Keats's ways, surrounded by a sufficient material for a final judgment on the point, nothing can be clearer than the impossibility of his having produced those copies. For future identification, the volume should perhaps be here described a little more fully than I have described it before, for, of course, I was for a long time very

familiar with it. It is, then, primarily one of the earlier copies of the original edition, one of those containing the single-line *erratum* page; to this was added a quantity of blank paper, much of which remains blank to this day; and the volume thus formed was bound in the brown polished calf of that period, with the edges trimmed according to the then prevailing fashion. The front cover, now detached, has inside it the heraldic book-plate of Charles Wentworth Dilke, the friend of Keats.

The printed book is practically free from textual marks, though Keats had something to say about errors and liberties. The mistake dealt with in the *erratum* page is corrected, and a trifling number of verbal misprints discovered subsequently are also amended in ink, but not in Keats's writing. The special characteristic of this copy of 'Endymion' is the profusion of under-scoring and marginal markings, which are obviously those of an appreciative reader. Although it is not easy to tell one man's horizontal underlining from another's, it is not impossible: in this case minute analysis is needless, because it is inconceivable that Keats, who had already outgrown 'Endymion' by the time it was through the press, sat down pen in hand and underscored hundreds of lines of his poem. Beside that consideration the lines drawn vertically in the margin have a very curious feature: they are not always simple straight lines, but are frequently drawn jagged like a kind of cross between the edge of a saw and a conventional flash of lightning. That method is, as one would expect, in regard to Dilke's "bosom" copy of 'Endymion,' Dilke's method; I have never seen it employed by Keats, whose markings of passages are straight across or straight down—or fairly straight, to be particular. It is not for a moment tenable, and never has been, that this marked book was "Keats's own copy," though a hasty mention of it in a paper contributed to *The Athenæum* of October 26th, 1872, is framed as if the book was Keats's copy. That paper was mainly about the Milton, and was signed "An Admirer of Keats." I fancy Sir Charles wrote it; and I know he was at that time busy getting relics of Keats and going over those he already had; but I do not think he had gone carefully into the subject of the 'Endymion.' Thus far of the printed *Endymion* of 1818 read and marked by Dilke: now of the manuscript poems following it.

My first acquaintance with Sir Charles Dilke was, if I recollect rightly, in the years between the issue of Keats's Letters to Fanny Brawne (1876) and that of the edition of the poetical works and other writings of Keats in four large volumes (1883). At all events, it was while I was preparing that work of some years that he generously placed the whole of his Keats collection at my disposal, and aided me with all personal knowledge of the subject of which he was the depositary. By those transcripts of minor poems in his grandfather's copy of 'Endymion' both he and I were at that time baffled. I saw, of course, that each was an authentic representation of the text in one or other of its stages; but I had great difficulty in believing that the handwriting was that of Keats in any mood or for any special purpose. There were some slight superficial resemblances to Keats's script; and Sir Charles's leaning was certainly to the view that Keats had copied the poems out for Dilke. It is a well known weakness of us collectors to go on magnifying and glorifying our treasures as long as we are permitted to live with them. I can picture

Sir Charles Dilke, in his later years, sitting lonely among his fascinating relics in that wonderful little sanctum of his somewhere up at the top of No. 76, Sloane Street, growing more and more decided in his view that this was a clerical script of the poet's; whereas my own case was that, having exhausted the textual yield of that book in 1883 and returned it to its owner, I had no occasion to re-examine it critically until this instant spring-tide. My chief difficulty in the way of an uncompromising denial had been that the writing was not that of any one of Keats's friends whose faithful transcripts I had found so valuable for textual purposes, and especially for various readings. It was not George Keats, or Tom Keats, or Brown, or Woodhouse, who had made these copies, opposite the first page of which Dilke had written, in the upright hand I was already familiar with, a cautionary note for posterity that Keats's "innocence of spelling" must be borne in mind; and in that hand other notes about Keats appear towards the close of the blank paper part of the book. Meanwhile, I have been steadily getting more familiar with the handwritings of the whole circle; and when this book was announced for sale I went over my collection of relative autographs, with the result that I found writing of Keats's friend Dilke, which settled the matter. The script which Sir Charles Dilke seems to have accounted for to himself as a copying script of Keats's slopes from left to right in the customary manner of old-fashioned right-handed mortals; and that is how Dilke wrote when he knew Keats and worked in the Navy Pay Office. The copies of minor poems added in manuscript to his own reading and working copy of 'Endymion' were certainly made at that period by himself; they and the upright notes, both in that book and in the presentation copy of the 'Life, Letters, and Literary Remains,' sold at Christie's on the 9th of May, are the work of one and the same hand, though some thirty years or more separate the earliest from the latest.

Of Keats's "copying hand" a great deal has now long been accessible, notably in the fair copy of 'Endymion,' from which that poem was set up in type, the fair copy of 'Lamia' used for the same purpose, both of which are, I understand, in the great collection of Mr. Pierpont Morgan, and, very notably, in the large volume of Keats's holograph letters now in the Houghton-Crewe collection, and the twenty-eight-page letter which ought to be in that volume but was recently sold by public auction in America and is said to have passed into the hands of a well-known collector who has other manuscripts by and about Keats. In those long journal letters Keats constantly interrupts the delightful thread of his discourse to "copy out" poetry which he has been composing "since our last." With all those holographs I have just mentioned, save the twenty-eight-page letter in the States, I am familiarly acquainted, and I do not think there is anything in them to give the least colour to the hypothesis that the poet had a copying hand materially differing from his composing hand, or sensibly resembling (save in an occasional capital such as two intimates will slide into imitating from each other) the Navy Pay Office hand of Dilke.

Even while I was dealing with this question came a charming little bit of evidence not known to me before. Messrs. Maggs Brothers, of 109, Strand, have just published a catalogue in which they offer for sale Emma Isola's (Mrs. Moxon) autograph album, a very rich one containing among its

gems Keats's 'Sonnet to his Brothers,' published in his first volume (1817). It leaps to the eyes that this, which is one of the fair copies made by Keats, is just in his ordinary hand. In editing this sonnet I have already dealt with three textual documents (1) Keats's pencil draft of the two quatrains, very immature; (2) a manuscript copy, complete and mature, by Thomas Keats; and (3) the printed text of 1817. The Emma Isola holograph varies in detail from all three; and I have no doubt that Tom made his transcript from yet another copy by John.

Keats's letter to Taylor on the subject of the printed 'Endymion' and its errata, about to be sold by auction at the rooms of Messrs. Sotheby, Wilkinson & Hodge, with the rest of the late Mr. Huth's magnificent collection of autographs, has also something to say on this handwriting question, and especially as to the identification of "Keats's own copy"; but to this I hope to return on a future occasion.

Keats's little Milton, annotated in his own writing and presented by him to Mrs. Dilke, was also among the Dilke treasures which I knew familiarly before 1883: it was the only one I knew and used for the large edition of Keats and for the Glasgow "Complete" edition of 1900-1901. At the turn of the century it was already on loan in the Chelsea Free Library; and I must have seen it there when transferring from the large edition to the small the notes on 'Paradise Lost,' illustrated by all the marked passages, though I do not think I had to re-examine it at all intimately on that occasion. Certain I am that Sir Charles had never told me about any other Keats copy of Milton, and that I had never examined the book catalogued and withdrawn by Messrs. Christie—I must not say "never seen," for my friend Mr. Hudson tells me that it was in one of the treasure cases of the *sanctum* when he received me there for Sir Charles on a visit connected with the preparation of the Oxford Keats (some time in 1906). That I did not become practically seized of its existence was due to the fact that I was then dealing only with Keats's poems. The recent announcement that Keats's Milton was coming to the hammer left a regretful impression in my mind that it was not passing to Hampstead after all; and, on my first visit to the auction room on May 5th to settle the Dilke script question, I did not even ask to see my old friend the Milton. Recurring to the catalogue on the 6th, and also to my own published notes of 1883 and 1900, I was pulled up by the following note of Sir Charles quoted in the catalogue:—

"The note on the Sonnet to Vane [end fly-leaf] though evidently in the writing of Keats, contains opinions which are expressed in, I should say, my grandfather's words. Is it possible that in the early days of their friendship, to which by both handwritings it appears to belong, they worked through this book together?"

Finding no trace in my printed record of any note of Keats on the Sonnet to Vane, I was attacked by a suspicion of my own exhaustiveness. Could I possibly in 1883 and again in 1900 have overlooked a note of Keats's on the "end fly-leaf"? Proceeding a second time to the auction room, I asked for the Milton, and found to my amazement (with a dash of relief from the self-suspicion just mentioned) that this was not the Keats Milton at all, but another copy of a different edition, marked and underlined and profusely annotated, mainly in the Navy Pay hand of the Keats transcripts in the 'Endymion,' but with

notes on pages 490-2 in the later handwriting of Keats's friend Dilke.

Always glad to take advantage of that wisdom which we are taught to associate with a "multitude of counsellors," I was pleased to find a bevy of experts in possession of the field. The two Mr. Frank Sabins, father and son, Mr. Daniel of 33, King's Street, St. James's, and Mr. Bertram Dobell, presented a notable array of qualified counsellors; and there was no difference of opinion between the five of us. A minute examination of the three books which came into the discussion—the third being the Dilke copy of the 'Life, Letters,' &c., of 1848, convinced us all that the whole three must, so far as their manuscript value is concerned, be ascribed to Charles Wentworth Dilke, the distinguished man of letters who virtually founded *The Athenæum* and was for years the life and soul of it.

One very striking point of identity in the printed 'Endymion' and the little Milton under discussion is the manner of the vertical lines in the margins, some straight and some with a saw-like jaggedness that evidently had a different value from that of the straight ones.

I paid a third visit to King Street on the morning of the 9th, partly to make assurance doubly sure by looking over the books once more, but mainly to note what edition of Milton Dilke had used, and what bearing his note (if any) at the head of Book IV. of 'Paradise Lost' had upon Keats's, and upon Sir Charles Dilke's suggestion that the two men had "worked through" Milton together. Keats read, marked, and annotated the 'Paradise Lost' in a pocket edition in two volumes published in 1807 by W. and J. Deas, of High Street, Edinburgh, and presented it to Mrs. Dilke with an inscription in his own writing; and, unless I am mistaken, Sir Charles, under the signature of "An Admirer of Keats," gave an account of the treasure in *The Athenæum* of October 26, 1872. Dilke's notes and markings were made in an edition (also in two volumes) printed by S. Hamilton of Weybridge, and published in 1811 in London by Walker, whose "pocket classics" had considerable vogue last century.

In Keats's fourteenth note on 'Paradise Lost,' at the head of Book IV., we read:—"A friend of mine says this Book has the finest opening of any." And then he enlarges upon the beauties of the opening, and closes with the words "nothing can be so more than Delphic." Turning to the head of Book IV. in the Dilke copy we find a note which goes far to identify him as the friend, and to give great weight to his grandson's shrewd surmise that the two men were working through the book together, though using separate copies instead of one and the same copy.

The friendship of Keats and Dilke and their intimacy at Hampstead form a pleasant recollection, fully worthy of the pious commemoration which Sir Charles devised. Hampstead has many high associations, but none higher than that with the memory of Keats. Keats had many friends, but Charles Wentworth Dilke ranks among the most distinguished of his inner circle of intimates. It is not for beggars to be choosers, but the splendid collection of Keats-Dilke relics of which the Borough of Hampstead is to be the fitting depository would be greatly enhanced if those charged with the fulfilment of Sir Charles's munificent desire found it practicable and advisable to place those two additional books with the other treasures. The excessive money value which they would have had if the

writing in them had been Keats's may well have seemed a bar to their transfer from the Sloane Street *sanchum* to the Chelsea loan collection; but Dilke's copy of 'Endymion' with its transcripts is a veritable labour of love, and Dilke's annotated Milton a striking record of active sympathy between a poet and a critic in the Hampstead circle of distinguished men.

H. BUXTON-FORMAN.

COMMERCE v. LITERATURE

A REVIEW copy of my forthcoming novel 'Thus Saith Mrs. Grundy' will reach you shortly. It has been "banned" by some of the libraries under circumstances of great interest to book reviewers.

My publishers, John Long & Co., state that the Libraries Association now requires all publishers to submit author's proofs of all forthcoming fiction to this Association.

My novel (my first) was so submitted. Certain passages were blue-pencilled. And I was called upon to re-write my book to the tastes of the circulating libraries, or to suffer the penalty of being "banned."

I decline to accept the censorship of the circulating libraries before the reviewers and the public had the chance to judge of my work, and I have held my publishers to their contract to publish my book in the form in which they accepted it.

The formation of this most dangerous understanding between publishers and libraries betrays British literature entirely into commercial hands. It is a position which critics and authors have a right to resent.

If the reviewers condemn my book, their verdict is backed by literary training. But I cannot accept Mr. Boots, the chemist, or book purveyors as the censor of British literature and morals. The objection to my book is that a "Eugenio" character decides that his dipsomaniac wife is unfitted to be the mother of his children.

I await the verdict of the reviewers, who, alone, have the expert right to pronounce on an author's work.

If they condemn me, I will do better next time.

(Miss) ANNESLEY KENEALY.

A BIBLIOGRAPHY OF SHAKESPEARE.

Westminster Public Libraries, May 31st, 1911.

MAY I explain to Mr. Jaggard that the word "Press" in his use of it, implies a printing press, and is inaccurate as applied to a publishing office? Where is the Shakespeare "Press"; where are its founts? If the Shakespeare Bibliography was not printed at Stratford—and Mr. Jaggard's statement that "a portion of the printing in connexion with it was executed in the poet's town" is curiously vague—then it is incorrectly described, and my criticism was justified. The description is misleading, as it misled me, and no doubt others, into attributing it to the better-known Shakespeare Head Press, which is a Stratford press. I am not expressing any opinion on the merits or demerits of Mr. Jaggard's book, but, if it be all its publisher claims, it does not require such adventitious aid.

FRANK PACY.

SALE.

ON Wednesday, May 24th, and the two following days Messrs. Sotheby held a sale of books and manuscripts which included a portion of the Library of Mr. S. R. Crockett, the well-known novelist. Among his books were: *The Alpine Journal*, 17 vols., 1864-95, 21l. 10s. *The Arabian Nights*, translated by Sir R. Burton, 17 vols., 1885-97, 23l. *Jane Austen, Novels*, 16 vols., 1811-18, all first editions, 21l. 10s. *The Brontës, Novels*, and the Brontë Family, by P. A. Leland: together, 19 vols., 1847-1886, 34l. *Browning, Poetical Works*, 17 vols., 1888-94, 18l. 10s. A collection of first editions of the Writings of Dickens, catalogued in 59 lots, 220l. *Washington Irving, Works*, 45 vols., 1820-77, 39l. G. P. R. James, *Works*, 196 vols., 1828-64, 40l. *Thackeray, a collection of First Editions*, catalogued in 59 lots, 225l. *Coryat, Crudites*, 1611, 18l. 10s. *Dresser, Birds of Europe*, 8 vols., 1871-81, 40l. *Fraser, The Chiefs of Grant*, 3 vols., 1883, 15l. *Notes and Queries*, 107 vols., 1850-99, 19l. 10s. *Pennant, Works*, 34 vols., 1776-1814, 19l. *Pepys, Diary*, 10 vols., large paper, 1893-9, 15l. 5s. *Whaling Voyages, MS.* on 348 pp., circa 1800, 25l. 10s. *Beaumont and Fletcher, Comedies and Tragedies*, 1647-52, 25l. *Chronicon Nurembergense*, 1493, 22l. 10s. *Curtis, Flora Londiniensis*, 5 vols., 1835, 15l. *Froissart, Chronicles*, 2 vols. in 1, 1525, 21l. *Gould, Birds of Great Britain*, 5 vols., 1873, 25l. *Purchas, Hakluytus Postumus*, 5 vols., 1625-6, 31l. *Shakespeare, First Folio*, 1623, 105l.

The sale also included the following: *Horae, Dutch*, 15th century, 25l. *Virgil, Opera*, 3 vols., 1754, 15l. *Livre curieux et utile pour les Savans et Artistes*, 1690, 19l. *The New Testament, Tyndale's Version*, 1534, 16l. 10s. *Gruterus, Animadversiones*, 2 vols., 1595, bound for Marguerite de Valois, 100l. *Suckling, Fragmenta Aurea*, 1646, 30l. *St. Evremond, Œuvres*, 5 vols., 1706, 16l. 10s. *Marguerite de Navarre, Héphtameron*, 3 vols., 1780-1, 25l. 10s. *L'Étourdie*, 2 vols., 1754, bound for Madame du Barry, 26l. 10s. *Prières Chrétiennes, MS.* written by Nicolas Jarry, 1640, 310l. *Prize Medal presented to Keats at the Rev. Wm. Thomas's Academy, Enfield*, 1810, 89l. *Silhouette Portrait of Keats as a Schoolboy*, 21l. R. L. Stevenson, *The Surprise*, 4 pp. n.d., 71l. *Brasheanna*, 4 sonnets, original autograph MS., 122l. *The Graver and the Pen*, n.d., 17l. 10s. *Ruskin, Works*, 37 vols., 1903-9, 21l. *Bossuet, Divers Écrits*, 1698, bound for Madame de Maintenon, 16l. 10s. *Allott, England's Parnassus*, 3 vols., 1600, 41l. *Hore B.V.M.*, printed by Nicolas Hygman, Paris, 1520, 125l. *Barnardus, Sermon*, 1495, 16l. 10s. *Rondeaux et Ballades, MS.*, French, 16th century, 29l. *J. de Voragine, Legenda Sanctorum*, printed at Augsburg, c. 1472, 20l. *Walton and Cotton, The Compleat Angler*, 2 vols., 1653-76, 900l. *Painter, The Palace of Pleasure*, 2 vols., 1573, 17l. *Missale secundum ordinem trajectensem*, German, 1457, 128l. *The Spanish Armada*, contemporary MS. relating to the English plans for defence, 32l. *Henry VII., MS. Services at Court*, 17l. *Daniel, A Panegyricke*, 1603, 17l. *Essai sur les Galères, MS.*, c. 1690, 15l. *Histoire de Philippe de Valois et du Roi Jean*, 1688, 15l. *Könsberg, Calendarium Germanicum*, 1475, 42l. *Mantuanus, Opera*, 2 vols., 1513, bound for Prince Eugène, 27l. 10s. *Antiphonale, Italian*, late 16th century, 44l. *Bembo, Le Prose*, 1525, annotated by Tasso, 60l. *Henry VII., letter signed and with holograph subscription* 37l. *Recueil d'Estampes*, 2 vols., 1729, bound for the Duc d'Antin by Padeloup, 155l. *Shakespeare, Second Folio*, 1632, 19l. 10s. *Terentius, Commentary*, 1472, 16l. *Strada, Histoire de la Guerre de Flandre*, 2 vols., 1650-4, bound for the Duchesse de Montpensier, 120l. *Histoire des Guerres Civiles de France*, 2 vols., 1657, bound for the same, 120l. *Virgil, Opera*, 1642, 18l. *An Establishment for the New Raised Forces*, 1660, MS. on vellum, signed four times by Charles II, 710l.

Bunyan's copy of Foxe's Book of Martyrs, 3 vols., 1641, the property of the Bedford Literary Institute, which was to have been included in this sale, was withdrawn by the Trustees of the Institute in consequence of the action of the Attorney-General. Previously there had been a good deal of discussion on the subject in the press, and we presume that the exact circumstances of this gift to the Institute by various subscribers are being scrutinized from a legal point of view. The total of the sale was 6,262l. 11s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Besant (Annie), *The Riddle of Life, and How Theosophy Answers It*, 6d. net.
- The chapters contained in this little book appeared in serial form in *The Theosophist*, under the heading 'Elementary Theosophy.'
- Boehme (Jacob), *The Forty Questions of the Soul and the Clavis*, 10/6 net.
- Translated by John Sparrow, reissued by C. J. B., with emendations by D. S. Hehner.
- Dean (Rev. J. T.), *Visions and Revelations: Discourses on the Apocalypse*, 5/ net.
- A popular exposition, recognizing the immediate contemporary meaning of its sayings to the people of the first century.
- Friedlander (Gerald), *The Jewish Sources of the Sermon on the Mount*, 4/6 net.
- Great Texts of the Bible, edited by the Rev. James Hastings: 2 vols., Genesis to Numbers; and Acts and Romans i-viii., 10/ each.
- A series of comments which should be useful to preachers and teachers.
- Kent (Charles Foster), *Biblical Geography and History*, 8/ net.
- Contains 16 maps. In the Historical Series for Bible Students. The author has gained practical information by camping for many months in Palestine.
- Macphail (Rev. S. R.), *The Epistle of Paul to the Colossians*, 1/6
- One of the Handbooks for Bible Classes and Private Students.
- Robertson (Rev. Archibald), Bishop of Exeter, and Plummer (Rev. Alfred), *A Critical and Exegetical Commentary on the First Epistle of St. Paul to the Corinthians*.
- Part of the International Critical Commentary.
- Robertson (Rev. Stuart), *The Rope of Hair: Short Sermons to Children*, 2/6
- Robinson (Arthur W.), *The Voice of Joy and Health*, 3/6
- The first six chapters consist of lectures delivered at an "Abbey Service," in St. Margaret's Westminster, during the time that the Abbey was closed in preparation for the Coronation of King George. Three others have been added to them. The aim throughout is to set forth the principles of earliest Christianity simply and freshly, in the hope that many may be helped to gain to-day a fuller measure of the joy and health which were its outstanding characteristics.
- Simon (Oswald John), "What Think Ye of Christ?" a Jewish View of Christianity, 1/
- A lecture delivered 1886 at a Christian Literary Society in London, under the Chairmanship of Joseph Jacobs.
- Worley (George), *The Church of the Knights Templars in London: a Description of the Fabric and its Contents, with a Short History of the Order*, 1/6 net.
- Second edition, with 32 illustrations. In Bell's Cathedral Series.
- Fine Art and Archaeology.*
- Archæological Survey of Ceylon: *Epigraphia Zeylanica*, being Lithic and other Inscriptions of Ceylon, Part V., 5/ net.
- Edited and translated by Don Martino de Zilva Wickremasinghe.
- Evelyn-White (C. H.), *Cambridgeshire and the Isle of Ely*, 2/6 net.
- With 24 plates. In the County Churches Series.
- Lethaby (W. R.), *Westminster Abbey and the Antiquities of the Coronation*, 2/6 net.
- With 12 photographic plates, and 13 other figures in the text.
- Willmott (Ernest), *English House Design, a Review, being a Selection and Brief Analysis of some of the Best Achievements in English Domestic Architecture from the 16th to the 20th Centuries, together with Numerous Examples of Contemporary Design*, 10/6 net.
- Poetry and Drama.*
- Agamemnon of Æschylus: the Greek Text with English Verse Translation Parallel, by Sixth Form Boys of Bradfield College, 1/6
- To be performed in the Open Air Greek Theatre at Bradfield College, on June 10, 12, 13, 15, and 17.
- Ayer (Frederick Fanning) Bell and Wing, 10/6 net.
- Numerous poems.
- Buddhist Legend of Jīmūtavāhana from the Kathā-Sarit-Sāgara (The Ocean-River of Story), dramatized in the Nāgānanda (The Joy of the World of Serpents), a Buddhist Drama by Sri Harsha Deva, translated from the Sanskrit by the Rev. B. Hale Wortham, 1/ net.

Dodge (Henry Nehemiah), John Murray's Landfall, a Romance and a Foregleam, 5/ net.

Broken by domestic affliction and his excommunication from the church, John Murray fled in 1770 to the New World, where the commanding faith of another man startled him into new life.

Hare (Kenneth), The Green Fields, 1/ net. A collection of short poems, in the Vigo Cabinet Series.

Heckscher (Robert Valentine), Through Dust to Light: Poems from an Apprenticeship, \$1 net. Rubáiyát of Omar Khayyám, 6d. net.

Rendered into English verse by Edward Fitzgerald. This little volume contains not only a reprint of the first edition, but also of the second, and a life of Omar Khayyám by Mr. Fitzgerald.

Wilcox (Ella Wheeler), Choice Selections, 1/ net. School edition, edited by Rev. A. A. C. N. Vawdrey.

Philosophy.

James (William), Some Problems of Philosophy: a Beginning of an Introduction to Philosophy 4/8 net.

Lindsay (A. D.), The Philosophy of Bergson, 5/ net.

History and Biography.

Acts of the Privy Council of England, Colonial Series, Vol. IV. A.D. 1745-1766, 10/

Edited through the direction of the Lord President of the Council by James Munro, under the general supervision of Sir Almeric W. Fitzroy.

Austin (Alfred), Poet Laureate, 1835-1910, Autobiography of, 2 vols., 24/ net.

Bax (Ernest Belfort), The Last Episode of the French Revolution: being a History of Gracchus Babeuf and the Conspiracy of the Equals, 6/ net.

The name of Babeuf became prominent in 1795 when his secret society was formed. Although a failure, the movement was a precursor of modern Socialism, and as such the author claims the reader's interest in it.

Bury (J. B.), Romances of Chivalry on Greek Soil, 2/ net.

The Romanes Lecture for 1911 delivered in the Sheldonian Theatre, May 25.

Collier (Price), England and the English from an American Point of View, 2/8 net.

New edition, with a foreword by the Earl of Rosebery.

Farquharson (Robert), In and Out of Parliament: Reminiscences of a Varied Life, 12/ net.

With 12 illustrations.

Fournier (August), Napoleon I., a Biography, 2 vols., 21/ net.

Translated by Annie Elizabeth Adams, with an introduction by H. A. L. Fisher.

Griffith (W. L.), The Dominion of Canada, 7/6 net.

Deals with the social and political condition of Canada, its trade and its natural resources, and such information as is desired by intending emigrants, or a mere visitor to the country. The volume contains 26 illustrations, and forms part of the "All Red" Series.

Johnston (Sir Archibald) of Wariston, Diary of, 1632-1639.

Edited from the original manuscript, with notes and introduction, by George Morison Paul. One of the Scottish History Society Publications.

Mahaffy (John Pentland), The Silver Age of the Greek World, 6/ net.

One of the University of Chicago Publications, intended to replace the author's 'Greek World under Roman Sway,' now out of print, in a maturer form with much new matter added.

Morison (Sir Theodore), The Economic Transition in India, 5/ net.

Contains the substance of a course of lectures delivered at the London School of Economics and Political Science in 1910.

Polidori (Dr. John William), 1816, The Diary of, relating to Byron, Shelley, &c., 4/8 net.

Edited and elucidated by William Michael Rossetti.

Troutbeck (Henry), The Founders of Westminster Abbey, 2/ net.

With a frontispiece from a water-colour drawing by Lucy Macdonald, and 6 illustrations from water-colour drawings by the author.

Twining (Agatha G.), Our Kings and Westminster Abbey, 2/8 net.

With 33 illustrations. A revised and abridged edition of 'A Child's History of Westminster Abbey.'

Ward (Richard), The Life of the Learned and Pious Dr. Henry More, to which are Annexed Divers Philosophical Poems and Hymns, 5/ net.

Edited with introduction and notes by M. F. Howard.

Geography and Travel.

Atkinson (Sophie), An Artist in Corfu, 18/ net.

With 14 illustrations in colour and a map.

Collier (Price), The West in the East from an American Point of View, 7/6 net.

Claiming that civilization is not a failure, but that the west, while holding to its high ideals must recognize charitably its ignorance and limitations.

Fea (Allan), Nooks and Corners of Old England, 5/ net.

New edition, with 100 illustrations from photographs taken by the author.

Fletcher (J. S.), Nooks and Corners of Yorkshire, 2/8 net.

With a map.

Hargrove (Ethel C.), The Charm of Copenhagen, 6/

With 12 illustrations.

Hoyer (M. A.) and Heppel (M. L.), The Welsh Border, its Churches, Castles, and Dyke, 3/8 net.

With 16 illustrations from sketches and photographs by M. A. Hoyer. The story of a tramp along King Offa's Dyke.

Maclean (Rev. Donald), Travels in Sunny Lands, An account of the author's recent visit to Australia, describing what he heard and saw on land and sea, in cities and towns, on the veldt and in the bush. The book contains a coloured frontispiece and 24 other illustrations.

Maurel (André), Little Cities of Italy, 9/ net.

Translated by Helen Gerard, with a preface by Guglielmo Ferrero. The book contains 30 illustrations.

It was crowned by the French Academy, and awarded the Marcellin Guérin prize.

Scott (Sir J. George), Burma: a Handbook of Practical Information, 10/6 net.

Revised edition, with numerous illustrations by the author and others.

Education.

Bonar (James), Disturbing Elements in the Study and Teaching of Political Economy, \$1.

Lectures, delivered in the Johns Hopkins University, Baltimore, April 25-29, 1910, to the Economic Seminary, and concerning the more subtle fallacies which arise from "popular" political philosophy, ignorance of any political philosophy, &c.

MacClintock (Porter Lander), Literature in the Elementary School, 4/ net.

New edition. One of the University of Chicago Publications.

Philology.

Shekel-Hak-Küdesch of Moses de Leon, Text, 5/ net.

Edited, for the first time, with marginal references, by A. W. Greenup.

School Books.

Blackmore's Lorna Doone, 1/ net.

Edited with introduction and notes by Abert L. Barbour. One of Macmillan's Pocket Classics.

Cross (F. J.), Character and Empire-building, 1/4

With an introduction by the Earl of Meath, and 16 full-page illustrations and 2 maps.

Desmoyers (Louis), Les Mémoires de Jean-Paul Choppard, 1/6

Edited, with notes, vocabulary and exercises, by C. Fontaine. Part of Heath's Modern Language Series.

Dudley (Cyril R.), Exercises in Practical Geography on the British Isles, 1/

London edition, with full-page maps.

Kellow (H. A.), A Practical Training in English, 2/8

Intended for those who have received the usual elementary grounding in English, and are ready to begin more advanced work, and touching upon criticism, derivation, and archaic spelling as well as the chronological sequence and particular department of the various authors.

Kinard (James P.), English Grammar for Beginners, 2/6

New edition.

Knowles (Mary H.), and Favard (Berthe des Combes), Perfect French Possible: Some Essential and Adequate Helps to French Pronunciation and Rhythm, 1/6

Aiming at brevity and simplicity, and based upon the statements of acknowledged authorities. Fifth edition.

Livy, Camillus and other Stories from, 1/6

Edited, with introduction, maps, notes, and vocabulary, by G. M. Edwards. In the Pitt Press Series.

Musset (Alfred de), Croisilles; Pierre et Camille, 1/

In Siepmann's French Series for Rapid Reading.

Perrault (Charles), La Belle au Bois Dormant, Le Chat Botté, et Le Petit Poucet, 1/

Adapted and edited by Albert G. Latham. In Siepmann's Primary French Series.

Riley (Joseph), All the World in Picture and Study: a First Book of Geography, 1/

Starting with the home as the centre of a child's interests, the book has been written from the standpoint of Nature Study. With 83 illustrations and maps.

Ross (Estelle), From Conquest to Charter (1066-1215), 1/6

Illustrated by Evelyn Paul.

Séguir (Madame de), Le Bon Petit Henri, 4d.

Edited, with vocabulary, notes, and questionnaire, by F. W. M. Draper.

Shakespeare: Hamlet, 1/6

Edited by A. W. Verity. Forms part of the Pitt Press Shakespeare for Schools.

Siepmann (Otto) and Vernols (L. F.), Preliminary French Lessons, 1/

Tappan (E. M.), The Story of the Greek People, 1/6

Intended to present a simple outline of the chief events in the history of ancient Greece, and to picture the customs of the people, their manner of living, and thinking and feeling.

Science.

Burnside (W.), Theory of Groups of Finite Order, 15/ net.

Second edition.

Dastre (A.), Life and Death, 5/

Translated by W. J. Greenstreet.

Kennedy (R. A.), Space and Spirit: a Commentary upon the Work of Sir Oliver Lodge, entitled 'Life and Matter', 1/6 net.

Second edition.

Lombroso's Criminal Man, 6/ net.

Briefly summarized by his daughter Gina Lombroso Ferrero, with an introduction by Cesare Lombroso. The book contains 39 illustrations.

Punnett (R. C.), Mendelism, 5/ net.

Third edition, with many illustrations, some of which are in colour.

Sinclair (Upton), The Fasting Cure, 2/6 net.

United States National Museum: 1826. The Recent and Fossil Mollusks of the Genus Bittium from the West Coast of America, by Paul Bartsch; and Descriptions of New Hymenoptera, 11, by J. C. Crawford.

Fiction.

Applin (Arthur), The Clatter of the Clogs, 6/

The heroine is a factory girl who wins love and fortune.

Bosher (Kate Langley), Miss Gibbie Gault, 6/

An American story.

Cox (Sir Edmund C.), The Achievements of John Carruthers, 6/

Twelve stories of crime in India, told by the Assistant Superintendent of Police who appeared in the author's 'John Carruthers, Indian Policeman.'

Fuller (Anna), Later Pratt Portraits, sketched in a New England Suburb, 6/

A continuation of the series of sketches of New England life and character which the author published some years since under the title of 'Pratt Portraits.'

Hansbrough (Henry Clay), The Second Amendment, \$1.40

A novel of American political life, portraying political conditions as the author thinks they may be a dozen years from now. There is a love story running through its pages and a mystery.

Hume (Fergus), The Pink Shop, 6/

The Pink Shop, a "beauty factory," is the scene of murder and mystery.

Keller (Gottfried), Seven Legends, 2/6 net.

Translated from the 56th German edition by Martin Wyness, with an introduction by Richard M. Meyer. Forms No. 1 of the Caviere Series.

Lady Betty Across the Water, 1/ net.

Edited by C. N. and A. M. Williamson. New edition.

Marsh (Richard), Twin Sisters, 6/

Deals with the adventures of two sisters, so much alike as to be mistaken for each other, and a lady's maid, a clever adventuress who can "make up" sufficiently well to pass for either of the twins.

Martens (Mary E.), A Woman of Small Account, 6/

Deals with South African life and its social aspects.

Ross (M. A.), The Pawns of Fate, 6/

A love story developing from a strange entanglement, which raises questions concerning the moral basis of society.

Scott (Dixon), Zarya, 6/

A tale of the Caucasus.

Thackeray, Centenary Biographical Edition: Ballads, The Rose and the Ring; and Christmas Books, 6/ net each.

Thackeray: The Book of Snobs and The Yellow plush Correspondence, &c. 10/6 net each. Parts of the Harry Furniss Centenary Edition. Wister (Owen), Members of the Family, 6/ As in 'The Virginian' the author has gone to the wild, free life of the Western States of America for his scenes and characters.

General Literature.

Annual Register: a Review of Public Events at Home and Abroad for the year 1910. New Series, 18/ Bryant (Sara Cone), Stories to Tell to Children, 2/6 net.

Contains 54 tales, and some suggestions for the story-teller which were not mentioned in the author's previous work, 'How to Tell Stories to Children,' because they were not considered fundamental points of method.

Burdett's Hospitals and Charities, 1911: the Year-Book of Philanthropy and Hospital Annual, 10/6 net.

Butterfield (Kenyon L.), Chapters in Rural Progress, 4/ net.

New edition. One of the University of Chicago Publications.

Carlew (Loris), Alice in Plunderland, a tale of the Land Taxes, 1/ net.

Illustrated by Linton Jehne.

George (David Lloyd), People's Insurance. From the Chancellor of the Exchequer's speech in the House on May 4.

Goold (Marshall N.), The Sea-Sphinx, 5/ net.

Griffith (Reginald Harvey), Sir Perceval of Galles: a Study of the Sources of the Legend, 5/ net.

One of the University of Chicago Publications.

Home University Library: The Animal World, by F. W. Gamble, with introduction by Sir Oliver Lodge; Crime and Insanity, by Charles Mercier; Liberalism, by L. T. Hobhouse; Medieval Europe, by H. C. Davis; and The Science of Wealth, by J. A. Hobson, 1/ net each.

Humphreys (John H.), Proportional Representation: a Study in Methods of Election, 5/ net.

With an introduction by Lord Courtney of Penwith.

Macrory (the late Edmund), Notes on the Temple Organ, 2/6 net.

Third edition, by M. Muir Mackenzie.

Maitland (Frederic William), Collected Papers of, 3 vols., 30/ net.

Edited by H. A. L. Fisher.

Nationalities and Subject Races: Report of Conference held in Carlton Hall, Westminster, June 28-30, 1910, 3/6 net.

Nield (Jonathan), A Guide to the Best Historical Novels and Tales, 8/ net.

Fourth edition, revised, with a supplement. Nietzsche (Friedrich), I. The Case of Wagner, II. Nietzsche contra Wagner, III. Selected Aphorisms, 1/ net.

Translated by Anthony M. Ludovici. Second edition.

Petrarch's Letters to Classical Authors, 4/ net.

Translated from the Latin, with a commentary, by Mario Emilio Cosenza. One of the University of Chicago Publications.

Pritchard (W. Charles), Papua: a Handbook to its History, Inhabitants, Physical Features, and Resources, &c., 1/6

Compiled from Government Records and other sources. With an appendix on the health conditions of Papua by R. Fleming Jones.

Scott (William Robert), The Constitution and Finance of English, Scottish, and Irish Joint-Stock Companies to 1720: Vol. III. Water Supply, Postal, Street Lighting, Manufacturing, Banking, Finance, and Insurance Companies; also Statements relating to the Crown Finances, 18/ net.

Webb (Sidney), Grants in Aid: a Criticism and a Proposal, 5/ net.

One of the Studies in Economics and Political Science.

Welby (V.), Significance and Language: the Articulate Form of our Expressive and Interpretative Resources, 3/6 net.

Williams (Harold), Two Centuries of the English Novel, 7/6 net.

FOREIGN.

Fine Art and Archaeology.

Boppe (A.), Les Vignettes Emblématiques sous la Révolution, 20fr.

Sartiaux (F.), Villes Mortes d'Asie Mineure, 4fr.

History and Biography.

Eucken (Rudolf), Die Lebensanschauungen der Grossen Denker, 10m.

Ninth and enlarged edition.

Monvel (R. B. de), Les Anglais à Paris, 1800-50, 5fr.

Gallier (Humbert de), Les Mœurs et La Vie Privée d'Autrefois, 3fr. 50.

Second edition.

General Literature.

La Licorne: Recueil de Littérature et D'Art, Vol. I., No. 1, 1l. 1s. for six numbers.

Dirigé, par Marc S. Villiers, Arthur H. Cornette and Jean Hostie.

Issue limited to the number of subscribers.

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

FOLLOWING his edition of 'The Achæans,' Dr. W. J. M. Starkie has prepared a similar edition of 'The Clouds' of Aristophanes, which will shortly be published in Messrs. Macmillan's Classical Library. It will contain an introduction, an English prose translation, critical notes, and commentary.

THE same firm will publish early this month 'The Legacy: a Story of a Woman,' by Mrs. Mary S. Watts, author of 'Nathan Burke.' Like the earlier novel it is a story of Ohio, but the scenes are laid in the present day.

MESSRS. PUTNAM are publishing 'In the Time of the Pharaohs,' by Prof. A. Moret, translated by Madame Moret, with sixteen illustrations.

IN *The Expository Times* for June Prof. A. R. S. Kennedy describes in some detail an important and hitherto unknown Hebrew manuscript of the Old Testament, which is in the Advocates' Library, and has recently been examined by him at the request of Mr. Dickson, Keeper of the Library. Dr. Kennedy suggests that it should be known as the 'Codex Edinburgensis,' and adds "It may safely be said that for size, condition, and calligraphy it has few rivals among similar MSS. in any library in the world." He assigns its date of origin provisionally to the thirteenth century. If this conclusion is sound, the Faculty of Advocates possesses one of the oldest existing MSS. of the complete Hebrew Bible.

MESSRS. KEGAN PAUL will publish next week, a small volume from the pen of Mr. John Murray Gibbon, entitled 'Scots in Canada,' with twelve illustrations in colour by Mr. Cyrus Cuneo and Mr. C. M. Sheldon. We learn that there are close upon a million Scots in the Dominion to-day. Within another twenty years, Mr. Gibbon predicts, that number will at least be doubled.

THE Benchers of the Middle Temple gave a pleasant dinner last Friday evening in the fine Hall of the Society to celebrate Thackeray's connexion with the law. Sir Robert Finlay, who presided, introduced the subject, and Lord Mersey, Mr. Justice Darling, and Mr. Birrell added characteristic touches of humour to the occasion. Thackeray was no lawyer, and clearly

did not like legal work. But fortunately eminence in law and letters alike is not impossible, and we hope it will be long before success in the former involves that distaste for imaginative literature which a late eminent judge once declared to be the result of his absorbing specialism.

MR. C. E. ROCHE writes:—

"The reviewer of Mr. Alexander Warrack's 'Scot's Dialect Dictionary' states that the origin of 'bools' is 'boulet.' 'Boule,' it should be. To quote but one authority, Littré: 'Petites boules de pierre ou de marbre.' This, under *bille*."

THE appointment of Mr. M. J. Rendall as Head Master of Winchester College was not unexpected, but is noteworthy as representing more than one change from the usual limits of selection. "The Warden and Fellows," says *The Cambridge Review* of this week, "have done well to break with tradition and appoint a lay Head Master from the existing staff who is not a Wykehamist, nor even an Oxford man."

LAST December the Council of the Library Association of the United Kingdom appointed an International Committee to consider and report on matters arising from the 1910 International Conference, to arrange participation in future conferences, to act as a Welcome Committee to foreign librarians, and to encourage intercourse between British and foreign librarians. Mr. L. C. Wharton has been appointed Secretary to this Committee for the present, and communications should be sent to him at 24, Bloomsbury Square, London, W.C.

THE long-discussed public monument to Verlaine was inaugurated on Sunday last in the Luxembourg Gardens, Paris. The bust is the work of M. Niederhausen-Rodo, and the pedestal presents three young female figures symbolical of three of the poet's works. A large number of public men and friends of Verlaine assisted at the ceremony.

THERE has been some confusion in the press on the subject of the Karl Baedeker whose death we recently recorded. He was an elder brother of Dr. Fritz Baedeker, the present head of the firm which signs "Karl Baedeker," and he retired from the business as far back as 1878 on grounds of ill-health. He has further been confused with his cousin Herr Dietrich Baedeker, who is living at Essen, and was some time since the publisher of the *Rhein-Westfalen Zeitung*.

A NEW volume of short stories by Sudermann, entitled 'The Indian Lily,' will shortly appear with Messrs. Cotta in Berlin.

AMONG recent Parliamentary Papers of some interest, we note: Statistical Report of the University of Aberdeen, 1909-10 (post free 2½d.); Educational Administrative Provisions (post free 1½d.); Agreement for the Suppression of Obscene Publications (post free 1½d.); and Census of Ireland, Preliminary Report for 1911 (post free 3½d.).

SCIENCE

OUR LIBRARY TABLE.

The Practical Flower Garden. By Helena Rutherford Ely. (Macmillan & Co.)—One more is added to the company of garden books by the publication of this trans-Atlantic volume of gossip on flowers and shrubs. It is not specially useful to English gardeners, as the conditions in America are widely different from those which prevail here. But it is interesting to note this very distinction. For example, "pale lavender German iris" will hardly be found in bloom with Darwin tulips on May 15th, only the flags gracing a May garden in this country. Mrs. Ely seems to prefer the segregation of her colours, as she writes of the white border, the pink, the blue border, and others. We do not know that this scheme is quite to our taste. Less-favoured gardeners will read with envy of "a hedge of pink and white altheas which has now grown so high that the garden is quite hidden from view." We do not remember Isabella as a "large double pink tulip almost as large as a peony." Our Isabella is a single York and Lancaster late-flowering Cottage. Cotton-seed meal is, we fancy, unknown in this country as a top-dressing for lawns. The garden of which the author writes is in the hill country of New Jersey, and in winter has a temperature ranging between 40 degrees above and 20 degrees below zero. We note an excellent chapter on raising flowers from seed, also one on fertilizers, a paper on tomatoes which will not, however, teach gardeners in the old world much that they do not already know, and a spacious chapter on the wild garden, which nowadays every self-respecting pleasanter must include. Mrs. Ely confesses to her inexperience in this particular province, but nevertheless her notes are worth considering, even though they deal with another country and another climate. The book is full of illustrations, several of which are in colour.

The Glacial Geology of Norfolk and Suffolk. By F. W. Harmer. (Jarrold & Sons.)—For more than half a century Mr. Harmer has devoted much of his leisure to the systematic study of the glacial history of East Anglia: it is, therefore, a subject on which he has a right to speak with no little authority. To various scientific societies he has, from time to time, contributed papers descriptive of his investigations, and in the little work under notice he has reprinted from the *Transactions* of the Norfolk and Norwich Naturalists' Society an excellent essay, which gives in readable form a summary of his general results. Mr. Harmer believes that in the early part of the glacial period a huge mass of ice from Scandinavia, filling the North Sea basin, reached the East Anglian area and left its fundamental moraine in the form of the brick-earths, with erratics of igneous rocks, worked near Norwich and elsewhere. The contorted drift forming the great ridge well seen near Cromer is regarded as the terminal moraine of this old glacier, formed probably at a time of its retreat. Both the contorted and uncontorted deposits are included by the author under the general term of North Sea Drift. It seems that, at a much later period, an

inland sheet of ice, called by the writer the Great Eastern Glacier, came from the north and north-west, and left an enormous ground moraine, containing much Cretaceous and Jurassic detritus, well known as the Chalky Boulder Clay. In discussing the origin of glacial deposits there is generally room for much diversity of opinion, and no doubt many geologists will be disposed to differ from Mr. Harmer in some of his conclusions. But, for all that, the tourist with geological tastes who happens to visit Norfolk and Suffolk will find in this essay a most convenient and suggestive guide to the study of the local relics of the Great Ice Age.

A Handbook of the Tsetse-Flies (Genus Glossina). By Ernest Edward Austen. (British Museum.)—The importance of entomological research is adequately shown by this, one of the latest of the British Museum publications. It brings our knowledge of these dangerous insects up to date, and supplements, or rather replaces the 'Monograph of the Tsetse-Flies,' written by the same author, published by the Trustees of the British Museum, and reviewed in these pages in March, 1904.

We learn from Mr. Austen's Introduction that until quite lately it was considered by those best qualified to form an opinion that sleeping sickness is disseminated solely by the species of Tsetse-fly known as *Glossina palpalis*. The recent occurrence of the disease in the Nyasaland Protectorate and the valley of the Luangwa River, North-Eastern Rhodesia, in both of which *G. palpalis* is believed to be non-existent, has caused grave suspicion concerning two other species. Our knowledge of the number of species of *Glossina* has been considerably increased since the seven only enumerated in the previous monograph, and all are fully described with their known bionomics in the present publication, while some amount of revision in nomenclature has been effected. The illustrations are excellent and drawn by Mr. Terzi, while a coloured map of Africa is also included showing the distribution of the genus *Glossina*.

Science and the Criminal. By C. Ainsworth Mitchell. (Pitman & Sons.)—This well-illustrated little volume of 237 pages will serve a double purpose. It will teach those whose business it is to acquaint themselves with the methods by which science has helped criminals as well as those by which it has increased their chances of detection. It will also be read by the large class who like stories of criminal trials. The best chapters are those dealing with forged documents, the means of distinguishing inks of various ages, and sympathetic inks. Details are given of many interesting cases of forgery from the time of the Perreaus and Dr. Dodd, who were hanged respectively in 1776 and 1777, to Col. Pilcher, who was sentenced for the crime in 1910. The different systems of personal identification are explained, including the anthropometric method of Bertillon and the finger-print system popularized by Sir Francis Galton, and employed by Sir William Herschel in Bengal in 1858, but apparently as old as the Assyrians, who used a manual seal on their clay tablets. The later chapters deal with poisoning trials, the recognition of human blood and human hair, and the adulteration of food.

The Index is insufficient, and the names of Sir Humphry Davy and Dr. W. H. Willecox are incorrectly spelt—blemishes which should not occur in a book demanding scientific accuracy.

The Mechanism of Life. By Dr. Stéphane Leduc. Translated by W. Deane Butcher. (Rebman.)—This little volume is well named, for it contains an exceedingly clear description of what is known of the mechanics of protoplasm; but to know some of the processes of life is not equivalent to a knowledge of what life is, though sometimes the author seems to consider that it amounts to the same thing. Prof. Leduc has devoted much attention to the physico-chemical theory of life, and, as is only natural for those who find in this a sufficient explanation for all the phenomena of living organisms, he does not object to the hypothesis of spontaneous generation. Abiogenesis, however, has been rendered unacceptable to the scientific world, especially in France, by the researches of Pasteur, and Prof. Leduc, finding on the Continent much opposition to his views, has presented them to English readers in collaboration with Dr. Deane Butcher, who is responsible for the translation of his work.

Though the reader may not agree with all the conclusions of the author, the book is useful (and would have been more so had it possessed an index) because it brings together the data upon which the physico-chemical theory of life has been founded. It deals with the chemistry of crystalloid and colloidal solutions and the laws of diffusion and osmosis, and shows how the contact of two colloidal solutions, or of two liquids separated by an osmotic membrane, forms the essence of the physical phenomena of life. Incidentally, the author describes and illustrates the marvellous forms, built up on the same principles as living matter, into which these physical forces are able to mould mineral constituents under laboratory conditions. But though the processes are similar, the results are only superficially the same. Dr. Haldane, in his opening address to the section of Physiology at the meeting of the British Association in Dublin in 1908, expressed the more general opinion in this country when he said:—

"The physico-chemical theory of life becomes unsatisfactory as soon as we pass beyond the most superficial details of physiological activity; and it breaks down completely when applied to fundamental physiological problems, such as that of reproduction.... In physiology and biology generally, we are dealing with phenomena which, so far as our present knowledge goes, not only differ in complexity, but differ in kind, from physical and chemical phenomena."

SOCIETIES.

ROYAL.—May 25.—Sir Archibald Geikie, President, in the chair.—Papers were read as follows: 'Experiments on the Compression of Liquids at High Pressures,' by the Hon. C. A. Parsons and Mr. S. S. Cook; 'Energy Transformations of X-rays,' by Prof. W. H. Bragg and Mr. H. L. Porter; 'Spectroscopic Investigations in connexion with the Active Modification of Nitrogen, I. Spectrum of the Afterglow,' by Prof. A. Fowler and the Hon. R. J. Strutt; 'An Optical Method of Measuring Vapour Pressures: Vapour Pressure and Apparent Super-heating of Solid Bromine,' by Mr. C. Cuthbertson and Mrs. M. Cuthbertson; 'The Vacuum Tube Spectra of Mercury,' by Dr. F. Horton; and 'The Production of Characteristic Röntgen Radiations,' by Mr. R. Whiddington.

SOCIETY OF ANTIQUARIES.—May 25.—Dr. C. H. Head, President, in the chair.—Mr. John Bilson, F.S.A. read a paper on 'The Plan of the First Cathedral Church of Lincoln.' The builder of the church was Bishop Remi, the almoner of Fécamp, who was the first of the Norman ecclesiastics to receive a bishopric in the conquered country. The historical evidence indicates that the church was begun about 1073, and it was finished (except the upper part of its west front)

in 1092. It is evident that any exact knowledge of the architecture of the church must be the more valuable because it was one of the earliest churches built in England by the Norman conquerors, and because it was built quickly within these twenty years. The recovery of its plan is also important for another reason; the knowledge of what already existed must necessarily throw some light on the precise manner in which the present church was built, and so facilitate the solution of the difficult problems which still remain to be unravelled with regard to the history of the works of St. Hugh and his immediate successors.

Before the recent excavations, the only traces of Bishop Remi's church known with certainty were (with the exception of the very important original work at the west end) the fragments of the foundations of the choir and its great apse beneath the choir stalls, and the foundations of the north-west angle of the north transept found in 1903. The excavations kindly authorized by the Dean and Chapter, and carried out at their expense, were begun during the Lincoln meeting of the Royal Archaeological Institute in 1909, under the direction of Mr. W. H. St. John Hope; these resulted in the discovery of the foundations of the east end of the north choir aisle, and of the eastern bays of the wall of the north aisle of the nave. The excavations were continued, under Mr. Bilson's direction, in the earlier months of this year, in the north transept and its eastern aisle, and in the western bays of the nave. The foundations discovered, which were described in detail with the aid of a large-scale plan, have given sufficient fixed points to make it possible to reconstitute the plan of the whole northern half of the church.

The plan consisted of a choir of three bays, terminating eastward in an apse, and flanked by aisles which extended eastward as far as the springing of the great apse; a transept, each arm of which consisted of two bays, one of which was opposite the aisles of the choir and nave, and the other, beyond to the north and south, had an eastern aisle of a single bay; a nave of ten bays in length, with north and south aisles; and two western towers at the ends of the aisles, with the nave extended an additional bay between them. These towers do not appear to have been carried up quite so high as the nave walls, but, below, this western work still remains for the most part, though it has undergone much subsequent alteration. The plan was a remarkably orderly and logical piece of work, and it is due to the fact that it so closely conformed to the Norman "type" that its main lines have been recovered with comparatively little excavation. The internal width of the main spars generally was 28 feet 9 inches; of the choir and aisles about 65 feet; and of the nave and aisles 66 feet 5 inches. The internal length of the transept was 122 feet 9 inches, and the total internal length, from the inside of the west wall, was about 310 feet.

The great apse of the choir was semicircular, divided into five bays, and the plan of the whole eastern part shows marked analogies with the plans of St. Nicolas, Caen, Cerisy, Lessay, and Saint Georges de Boscherville. The choir was three bays in length, as at Montivilliers, instead of the more usual two. The aisles of the choir were finished square externally, and apsidal internally. It is probable that the choir was separated from the aisles by solid walls, as at Cerisy and St. Albans. The plan of the transept is particularly interesting, for it affords the earliest instance of an aisled transept in the Norman school. The transept aisle stopped short of the end of the transept itself. Each arm of the transept had the characteristically Norman gallery, which here, as at Jumièges and Bayeux, may have extended over the whole area up to the crossing piers on either side. The transept plan shows close analogy with that of Saint Étienne, Caen, and the similarities in small details here and in the nave are so marked as to suggest that Bishop Remi's master-of-the-works must have been employed on the Conqueror's church before he began his work at Lincoln. Some fragments of reused shafts which evidently belonged to the nave piers, and some details of setting-out, seem to indicate that the nave closely followed the type of Saint Étienne, Caen. The external width of the nave itself is indicated on the existing west front by the line of the southern jamb of the northern great lateral recess, and that of the northern jamb of the corresponding southern recess, and the heights of the smaller recesses at either end of this front indicate those of the nave arcades.

The plan of Bishop Remi's church, as worked out from the remains which have been found, is an admirable illustration of the logical precision, clearly defined expression of structure, and feeling

for monumental form which characterizes the best work of the Norman school. It conforms very closely to the "type" of the contemporary works of the Continental school of Normandy, much more closely than do most of the great churches built in England after the Norman Conquest. It shows some indications, though as yet but slight, of the great expansion of scale which is illustrated in the nearly contemporary church of Winchester. And its western work stands almost alone as a magnificently original piece of monumental building, a speaking witness of the powerful architectural expression of a masterful race.

In the discussion which followed the paper, the President expressed the Society's appreciation of the action of the Dean and Chapter of Lincoln in allowing the excavations to be undertaken, and in so generously defraying the cost.

LINNEAN.—May 24.—Annual Meeting.—Dr. D. H. Scott, President, in the chair.—Mr. William Neilson Jones was proposed as a Fellow.—The Treasurer then laid his annual cash statement before the meeting, which, after observations by Mr. Alfred W. Oke, Sir Frank Crisp, Lieut.-Col. Prain, and Mr. John Hopkinson, was received and adopted.—The General Secretary read his Report, showing that 15 Fellows, 2 Associates, and 2 Foreign Members had died, or their deaths been ascertained, since the last anniversary, and that 9 Fellows had withdrawn, whilst 25 Fellows, all of whom had qualified, 2 Associates, and 7 Foreign Members had been elected.—The Librarian's Report showed the total additions to the Library were 661 volumes and 430 separate parts, whilst 834 volumes had been bound or repaired.

The following were elected to form the Council: Prof. V. H. Blackman, Henry Bury, Sir Frank Crisp, Prof. Arthur Dendy, Prof. J. Stanley Gardiner, E. S. Goodrich, Henry Groves, Prof. W. A. Herdman, Arthur W. Hill, Dr. B. Daydon Jackson, Horace W. Monckton, Prof. Francis W. Oliver, Prof. E. B. Poulton, Dr. A. B. Rendle, Dr. Walter George Ridewood, Miss Edith R. Saunders, Dr. Dukinfield H. Scott, Dr. Otto Stapf, Miss Ethel N. Thomas, and Dr. A. Smith Woodward.—The Officers were elected as follows: President, Dr. Dukinfield Henry Scott; Treasurer, Horace W. Monckton; Secretaries, Dr. B. Daydon Jackson, Prof. A. Dendy, and Dr. Otto Stapf.

ZOOLOGICAL.—May 23.—Dr. A. Smith Woodward, V.P., in the chair.—Prof. Arthur Dendy read a paper by Dr. J. Stuart Thomson on the 'Aleyonaria of the Cape of Good Hope and Natal.'—A paper, entitled 'Tooth-Germs in the Wallaby (*Macropus billardieri*),' was presented by Dr. A. Hopewell Smith and Dr. H. W. Maretts-Tims.—The Rev. A. Miles Moss gave a short account of his memoir on the Spingidze of Peru.—Prof. J. P. Hill communicated a paper by Dr. R. Broom on the 'Structure of the Skull in Cynodont Reptiles.'—Dr. C. W. Andrews read a paper on 'A New Species of Dinotherium from British East Africa.'

ROYAL ANTHROPOLOGICAL INSTITUTE.—May 23.—Dr. A. C. Haddon in the chair.—A paper was read on 'The Classification of the Prehistoric Remains of East Essex,' by Mr. S. Hazzledine Warren; also a report on a prehistoric skeleton by Dr. A. Keith.

The district of Eastern Essex is formed of a plateau deeply trenched by river valleys. On the plateau, and also at lower levels, are numerous paleolithic deposits. The present paper deals in detail with the later prehistoric remains only. The river valleys were cut at a time when the land stood higher, relatively to the sea, than to-day. As submergence set in, the lower reaches of the valleys were invaded by the sea, and became partially silted up with tidal clay. Upon the former dry land surface, now buried beneath the tidal clay, large numbers of prehistoric remains have been found. These include polished axe-heads, knives, arrow-points, and other flint implements. Among the pottery some remains of the "drinking-cup," or "beaker," have been found, and it is to this archaeological stage that the buried prehistoric surface is referred. Beneath this surface deposits of rain-wash are found which yield an earlier series of prehistoric remains. These are post-paleolithic, as they include polished stone axes, barbed arrow-points, and pottery. The question of the position which these remains should occupy in the prehistoric succession was discussed. The advantage of using a sequence date scale rather

than a succession of epochs with indefinite and overlapping boundaries was insisted upon.

The skeleton described by Dr. Keith belonged to the horizon of the buried surface. It was remarkably perfect, and was referred to a woman of about 25 to 30 years of age. Although of small cranial capacity, it was of fairly high type. The skull inclined to the round-headed form, the index being 77.8; the stature was 5 ft. 4 in., or slightly less; the limb bones were slender, and the hands and feet small.

It was buried in the contracted position. The body had been swathed in the tough roots of the sand grass, while within the cavity of the body a considerable quantity of the seeds of the blackberry and dog-rose were found. These were undoubtedly the remains of food.

BRITISH NUMISMATIC.—May 24.—Mr. Carlyon-Britton, President, in the chair.—The Leicester-shire Architectural and Archaeological Society and Messrs. Frank B. Burton, Cumberland Clark, A. L. Cocke, and Eugene G. Courteau were elected to membership. Mr. Henry Symonds read a paper entitled 'The Coinage of Mary Tudor; illustrated from the Public Records,' which, as its title suggested, was the outcome of personal research of the rolls and manuscripts of the period preserved at the Public Record Office and elsewhere. The author's studies had brought to light many documents new to our knowledge of the reign, and others which had been but partially abstracted; for example, an indenture upon which the proclamation of August 20, 1553 was based, had been omitted from the Close Rolls, and so had hitherto remained unpublished, yet it formed the basis of Mary's English coinage. From the new light thus brought to bear upon his subject, Mr. Symonds was able to clear away many uncertain problems concerning the issue, quality, and quantity of her money; and in particular, to raise the suggestion that neither the angel, angelet, nor groat of Philip and Mary was issued prior to the commission of 1557. The monograph similarly treated the coinage for Ireland during the period, and the documentary evidence pointed to the inference that the money was actually coined in London for export to Dublin. In illustration of his paper Mr. Symonds showed Irish shillings of 1553 weighing 8½ grains and of 1555 136½ grains and the groat of 1557, 47 grains.

At the instance of Major Freer there was an exhibition of war medals and orders of which he read descriptive notes. Mr. S. M. Spink showed the remarkable and unique series of orders and medals awarded to Wellington's colleague Sir George Murray including his Peninsular gold cross with six clasps, the field officer's gold medal for Corunna, Talavera; and eight other orders. Major Freer exhibited Lord Canning's bullion star of the Bath, and series of orders and medals awarded to Sir Henry Harvey, and Sir John Paul Hopkins, of which the Peninsular medal with seven bars was one, and to Admiral Sir Edward Collier.

Mr. A. H. Baldwin submitted an oval plaque in gilt bronze of Charles II. and the medal by P. Van Abele of the sailing from Scheveningen, from which it was reproduced; also a Harrington farthing reading BRITA., hitherto unknown, and Mr. Henry Garside the pattern shilling of 1875.

Mr. W. Sharp Ogden exhibited the first of a series of medals to English literary and political celebrities, which he intends to issue, in silver and bronze, to the memory of those who have not as yet received any real medallic commemoration from an artistic point of view. The medal was to Shakespeare, and bore his portrait on the obverse, from the painting recently discovered by Mr. Ogden, whilst the reverse designed by the exhibitor, included the profile from the bust at Stratford restored to its original condition as it would appear before its renovation in the middle of the eighteenth century. The work, which was much admired, was that of Mr. F. Bowcher and the medals are issued through Messrs. Spink & Sons.

MEETINGS NEXT WEEK.

- TUES. Royal Institution, 3.—'Charwood Forest and its Fossil Landscape,' Mr. W. V. Watts.
- WED. Entomological, 8.
- THURS. Royal Institution, 8.—'Practical Progress in Wireless Telegraphy,' Mr. T. Thorne Baker.
- Royal Society, 4.30.—'Experiments on the Restoration of Paralyzed Muscles by means of Nerve Anastomosis,' Dr. R. Kennedy; 'The Morphology of Trypanosomes,' (Steel), Col. Sir D. Bruce; 'The Pathogenic Agent in a Case of Human Trypanosomiasis in Nyasaland,' Mr. H. S. Stannus and Dr. W. Yorke; and other papers.
- FRI. Royal Institution, 8.—'Applications of Physical Chemistry to the Doctrine of Immunity,' Prof. Savante Arrhenius.
- SAT. Royal Institution, 3.—'Types of Greek Women' (Lecture II.), Mr. W. L. Courtney.

Science Gossip.

MESSRS. PUTNAM are publishing shortly 'Neglected Factors in Evolution,' by Mr. H. M. Bernard, in which some of the most prominent theories of modern biology are criticized as inadequate to account for all the phenomena of life.

THE third English edition, corresponding to the sixth in German, of 'Theoretical Chemistry,' by Prof. Walter Nernst, will be published shortly by Messrs. Macmillan. The work is translated by Mr. H. T. Tizard, and will contain a large amount of new matter, including a detailed account of the author's new theorem of thermodynamics, and a chapter on radioactivity. The translator has also made some additions to the text, at the suggestion of Prof. Nernst, in order to bring the book up to as late a date as possible.

A REPORT on the Mahaica Leper Asylum, British Guiana, has just been published as a Parliamentary Paper (post free 1s. 3½d.).

THE sun will be vertical over the tropic of Cancer on the 22nd, which is therefore the day of the summer solstice in the northern hemisphere, and the winter in the southern.

THE moon will be full at 9h. 51m. (Greenwich time) on the evening of the 11th inst., and new at 1h. 20m. on the afternoon of the 26th. She will be in apogee on the night of the 11th, and in perigee early in the morning on the 26th.

THE planet Mercury was at greatest western elongation from the sun on the 1st inst., and will be visible before sunrise during this week and next in the western part of the constellation Taurus, approaching the Pleiades. Venus sets later each evening, and moves during the month from Cancer into Leo; she will be in conjunction with the moon on the afternoon of the 29th. Mars is in Pisces, and will rise about midnight at the end of the month; he will be in close conjunction with the moon a little before 1 o'clock on the morning of the 21st. Jupiter is in the western part of Libra, near its boundary with Virgo; he will be due south at 9 o'clock in the evening on the 10th, and at 8 o'clock on the 25th. Saturn is in the eastern part of the constellation Aries, and is now nearly due west of Mercury; he rises earlier each morning, and will be near the moon on that of the 23rd, the conjunction taking place after daylight.

THE star RT Persei was discovered to be a variable of the Algol type by Madame Ceraski, during her examination of plates taken by M. Blazko at the Moscow Observatory, and was provisionally designated var. 155, 1904, Persei. Mr. Raymond Smith Dugan has made a long series of photometric determinations of its magnitude from November 27th, 1905, to January 27th, 1908, at the Princeton University Observatory, the result of which is that the two components are practically equal in size, and that there is a secondary eclipse, the primary occupying 4h. 8m., and the secondary 4h. 16m. The star is in the Bonn Durchmusterung (+46° 740), where its magnitude is registered as 9.5. It appears that this changes from 9.5 to 10.5. The colour of the star is whitish yellow; the whole period amounts to 20h. 23m. 10s.

THE small planet which was discovered photographically by the Rev. J. H. Metcalf at Taunton, Mass., on January 10th, 1910, has been named Leonora.

FIVE new variable stars, of small range of variability, were detected by Miss Cannon whilst examining photographic plates taken at Harvard College Observatory. These will be reckoned as var. 17-21, 1911, in the constellations Cassiopeia, Auriga, Gemini, Ophiuchus, and Sagittarius respectively. A nova was also detected on eleven photographs taken in the summer of 1901, and as it has not been registered on plates taken in the years following, it will be reckoned as var. 22, 1911, Sagittarii. A variable in Perseus was detected by Madame Ceraski, examining plates taken by M. Blazko at the Moscow Observatory, changing its magnitude from about 8½ to 9½; this in a general list is var. 23, 1911, Persei.

PROF. BARNARD obtained visual observations of Halley's Comet at the Yerkes Observatory on the 16th, 23rd, and 25th of April. The magnitude was estimated to be as low as the 15th or 16th, but subject to fluctuations.

THE *Berliner Astronomisches Jahrbuch* for 1911 has appeared, edited, like the preceding, by Prof. Cohn, Director of the Rechen-Institut. The data remain essentially as before—the places of the moon being derived from the tables of Hansen, those of Jupiter and Saturn from Hill's tables, and of the sun and the other large planets from Newcomb's tables. Elements are given of 701 small planets. Only partial eclipses of the sun will occur in 1913, and those (three) not visible in Europe; there will be two total eclipses of the moon.

FINE ARTS

Donatello. By Maud Cruttwell. (Methuen & Co.)

BOOKS about Donatello have been many, and the fact occasions no surprise. If the attempt were made to group the art of Florence during the Quattrocento round the work of a single artist, Donatello would of necessity be the man chosen. His work emerges as a biography, while by contrast those of his contemporaries are the incidents of a development. He liberated sculpture from the dependence on architecture which it acquired and retained throughout mediæval art, and gave to it a freedom to interpret nature akin to that which the impulse of Masaccio gave to painting.

The earlier renaissance in sculpture of the Pisani had been in Florence a transplanted thing with no roots of growth, which, as it withered, became scarcely distinguishable from native work. Donatello in his single achievement bridges over the immense gulf that lies between the rude Gothic simplicity of the followers of Giovanni Pisano, with whose reliefs on the Campanile may be compared the early "prophets" of the Duomo, and the deep questionings of the infinite by Michelangelo, to whose work the reliefs in S. Lorenzo, Donatello's latest commissions, seem almost to serve as prelude. In the interval between the two lay all the

springtime of Florentine art, its first freedom of endeavour—freedom such as the art of the Trecento had never known either in sculpture or painting—the *Lebenslust*, the pure proud purpose, and, following hard after this, the heyday and the riot. Masaccio, Botticelli, Pollaiuolo, the two Lippi—many names occur as types; but there is by contrast in the art of Donatello a certain fullness and richness which causes it to be more fully representative of the whole progress than that of any of his contemporaries. The creator of the two Davids, of the St. George, of the *putti* of the Cantoria and of the pulpit at Prato, of the 'Annunciation' at S. Croce and the Salome relief at Pisa, expresses the art of the Quattrocento in Florence with something of the same completeness with which it was summed up in Venice in the long career of Giovanni Bellini.

By contrast with the serenity, the gravity and perfection of technique of the Venetian, Donatello expresses the greater realism, the deeper intellectuality and wider outlook of Florentine art. In the words of Wölfflin,

"he was a portrayer of men who pursued the characteristic form to the very depths of ugliness, and then again in all calm and purity reproduced the image of a tranquil and bewitching beauty. There are statues of his in which he drains an abnormal individuality to the very dregs, as it were; and side by side with these are figures like the bronze David, where the High Renaissance feeling for beauty already rings out clear and true. He is withal a story-teller of unsurpassable vividness and dramatic force."

Donatello's realism has at the outset a close kinship with the Gothic in its literalness and massive simplicity, but the early journey to Rome with Brunelleschi is recorded by two independent authorities, Vasari and Manetti, and Miss Cruttwell adopts a somewhat unnecessarily sceptical tone in regard to it. Some other references to Vasari have a certain incongruity by reason of the fact that he is the unchallenged source of four-fifths of the biographical information. The first visit to Rome, however, seems to have left but little impress upon Donatello's work. His naturalism and his northern sympathies were temperamental, and these rendered it impossible that the antique should be a dominant influence, but the suggestion of it is found in work produced before the visit which he paid to Rome in the time of Pope Eugenius IV., although after the date of this visit it becomes more marked. Herr Kristeller attributes some of Mantegna's predilection for the antique to the influence of Donatello. The early visit to Rome is almost the only one of the few recorded facts of his life which has been made the subject of controversy. The differences of opinion of recent writers have had to do almost entirely with questions of attribution. If the varying nature of the conclusions reached be any test of the difficulties which have lain in the path of the critic, then the problems of connoisseurship with regard to the attribution of sculpture of the

Quattrocento seem to be as great as those of any other branch of Renaissance art.

As a concrete instance of this extraordinary divergence of opinions we may attempt to summarize the conclusions reached as to the authorship of three reliefs, presumably of this period, which have certain stylistic resemblances to each other, and which have only recently come under the notice of critics. They are the stucco 'Discord' at the Victoria and Albert Museum, the bronze 'Deposition' in the Carmine at Venice, and the bronze 'Flagellation' in the University Museum at Perugia. The list makes no claim to completeness. The numbers after the names denote a change in the critic's opinions.

'Discord': Leonardo (Müller-Walde and Bode, 2), Verrocchio (Bode, 1, and Cruttwell, 1), A. Pollaiuolo (Cruttwell, 2), Bertoldo (Venturi), Francesco di Giorgio (Schubring).

'Deposition': Verrocchio (Bode, 1), Leonardo (Bode, 2), Bertoldo (Venturi), Francesco di Giorgio (Schubring).

'Flagellation': Verrocchio (Venturi, 1, and Bode, 1), Leonardo (Bode, 2), Bertoldo (Venturi, 2), Francesco di Giorgio (Schubring).

The inferences are at any rate suggested that, despite the assiduity of the connoisseur, the weapons in his armoury are too puny sometimes to pierce the veil; that attributions which are not founded upon the *terra firma* of documentary fact are of secondary value as evidence affecting the character of the artist's work; and that the line of proof should be towards, and not from them. A list of works attributed on internal evidence to Donatello would not offer so dramatic a conflict of testimony, but the changes in it would at any rate emphasize the element of uncertainty in such conclusions. And since, although men see the temerity of it, they all tend to be connoisseurs in just such measure as they are capable, they are accustomed to rate the critics one against another in respect of this one faculty of judgment, to the exclusion perhaps of the full consideration of their performances in weaving the threads of biography with the historical setting, or in æsthetical or comparative appreciation.

Miss Cruttwell is one of the most accomplished and facile of the writers of art monographs. The present volume is the fifth of a similar character in which she has displayed her interest in, and knowledge of, the art of the Quattrocento by a detailed study of the work of one of its masters. The facts are skilfully arranged, and the main divisions of the book are admirably distinct. The form of the book, as is usual with the "Classics of Art," is excellent. Thus much may be said about matters which add very much to the attractiveness of the volume, and after all connoisseurship is largely a matter of opinion.

One of the constantly recurring difficulties in the writing of art monographs is the preserving of a critical balance. Without this the master under review,

being constantly present in the thoughts, is almost certain to acquire stature at the expense of his fellows, and so the various studies are like disconnected moods of thought which bear witness one against another. Sincerity, however, is a greater virtue than consistency in matters of connoisseurship, and in certain revisions of judgments expressed in earlier books Miss Cruttwell will doubtless carry with her the opinions of her readers, and the prevailing fashion of writing the history of art in monographs must bear part of the responsibility for the necessity of such revisions.

The antique bronze head of a horse in the Archaeological Museum at Florence, which according to Miss Cruttwell in her work on Verrocchio served Donatello as a model for the Gattamelata statue, is no longer thought worthy of mention by her, and the theory that the bronze head at Naples was a free copy from it, made by Verrocchio, is also abandoned, a closer study of the Naples bronze having now convinced the author of its antiquity. It would have been more satisfactory if the closer study had preceded the attempt at a novel attribution of the bronze which Vasari in his second edition — on the authority, presumably, of the Anonimo Gaddiano — stated to be by Donatello, "although so beautiful that many think it antique," and which later scholarship is inclined to regard as of classical workmanship.

The colossal wooden horse in the Palazzo della Ragione at Padua, which Miss Cruttwell in her 'Verrocchio' ascribed to Donatello himself, is now stated to have been a copy made after Donatello's death for processional purposes in the city. The evidence of this had already appeared in the Knackfuss monograph before Miss Cruttwell's former work was published.

In the 'Verrocchio' "the iron helmet surmounted by a dragon" in the Bargello is ascribed "with little hesitation" to Verrocchio, the form and treatment of wings of the dragon being, however, noted as presenting a strong resemblance to that by Donatello in the St. George relief in Or S. Michele. Now the resemblance is found to be so strong that Miss Cruttwell states herself to be "almost tempted to retract her earlier judgment" and to attribute the helmet to Donatello. The fluidity of mind which this fragment of autobiography reveals is so disconcerting that we hope that these temptations may not increase.

Stevenson speaks of the consciousness of having been wrong before as leading a man to the altogether unwarrantable conclusion of being right now, and some of Miss Cruttwell's disputable pronouncements could not be expressed more positively if she had never had occasion to blot a line. The method is not calculated to carry conviction in matters of some degree of uncertainty. Dr. Bode's critical discussion of the various Madonna reliefs which pass under Donatello's name suffers somewhat in its power

to carry conviction from the fact that no "documented" example availed as a starting-point, but we are persuaded that he has far more of the truth of the matter in him in his masterly attempt to arrange reliefs and copies of lost originals in the order in which the conceptions followed each other in the artist's brain than has Miss Cruttwell in her dictum, couched in terms of pontifical certitude, that "only three out of the hundreds that bear his name can be considered genuine."

The marble bust of St. John the Baptist in the Louvre (plate xix.), which Miss Cruttwell states to be technically one of Donatello's masterpieces, is now assigned by the majority of critics to Rossellino, and the arguments for reverting to the former attribution do not seem very cogent.

Yet another instance of adventurous connoisseurship is furnished by the ascription to Donatello of the bronze Bacchanal of *putti* in the Bargello, which now bears the name of Bertoldo, on account, according to Miss Cruttwell, of "the admirable foreshortening and modelling of the nude, the characteristic flatness of the relief, and, above all, the spontaneity and *sfofo* of the figures." The relief was formerly ascribed to Donatello, as was all Florentine sculpture which showed strong marks of his influence. The authorship of Bertoldo was first suggested by Von Tschudi on the basis of his signed work, and this attribution has been accepted by Dr. Bode and Signor Venturi. M. Marcel Raymond is cited by Miss Cruttwell as considering the relief a probable work by Donatello, but the reference to it in 'La Sculpture Florentine' does not support the contention:—

"Nous attribuons de même à Bertoldo la petite frise de bronze du musée du Bargello qui représente une Bacchanale d'enfants, délicieuse fantaisie qui évoque le souvenir des jeux d'enfants de Donatello."

"Non hanno quei piccoli baccanti l'impeto donatelliano ma sono pieni di festività," says Venturi, and he refers to the resemblance which exists between this work and a bronze relief in the Louvre of the Madonna and Child with angels and *putti*, which must have been designed and executed by the same hand.

The charm of the relief is undeniable, but the execution seems somewhat timid and restrained by comparison with Donatello's authentic work. His *putti* are usually clothed in a manner peculiar to him; these are nude; and the preference for the nude is a noteworthy feature in Bertoldo's "documented" work. The classicism of feeling discernible in the relief is what would naturally be looked for in the later work of one who, after being Donatello's assistant, became the Keeper of the Medici Art Collections and the head of the Academy which Lorenzo founded in the gardens of S. Marco. It was there that the youthful Leonardo copied sculpture, and there Michelangelo studied under Bertoldo, whose work, as identified by Dr. Bode and other German critics, renders it possible to discern something

of the first tutelary influences of Donatello's great successor.

Donatello's reliefs for the pulpits of S. Lorenzo have been called the second school of Michelangelo, and these reliefs, which were Donatello's last work, were, according to Vasari, left unfinished by him, and completed by Bertoldo.

Miss Cruttwell also regards the bronze relief of the Crucifixion in the Borgello as superior to any of Bertoldo's achievement in design and modelling, and therefore to be assigned to Donatello. The figure which is mentioned in support of this contention—that of the man on a ladder who is hammering nails into the feet of the thief—is designed and executed with anatomical precision and dramatic power, but it is not without parallels in the relief of the Combat of Soldiers, which, according to Vasari, Bertoldo made after the manner of Donatello.

THE NEW ENGLISH ART CLUB.

THE most entirely successful pictures in the present Exhibition at Suffolk Street are not among the surprises of the show. Mr. David Muirhead's sombre 'Church in the Fens' (166) and Mr. Ambrose McEvoy's superbly accomplished 'Anais' (158) do not differ in kind from work frequently seen from these painters of recent years, though rarely has either reached such a pitch of assured, yet restrained mastery. They are fine examples of sincere and capable painting which would not disgrace any period. Mr. Wilson Steer, in his landscape 'The Valley of the Severn (storm passing away)' (171) nearly regains the lyrical inspiration which in his famous exhibition at the Goupil Gallery compelled admiration for an art somewhat loose-knit and lacking in technical constructiveness. These are, however, almost the only pictures which give us a momentary illusion that art in these circles is, as it were, marking time, that the New English Art Club is to-day as it was yesterday. In most of the regular exhibitions we are conscious of waning faith—of tricks of execution repeated still, but not with conviction, as of yore. The somewhat half-hearted manner in which the principles of impressionism were utilized by this group of painters (who, instead of pushing their science home with the logic of their French confrères, were prone to trust to a sentimental lyricism for the final shaping of their designs) does not make for virile art, except precariously and under stress of excitement. The constructive principle of the colour scheme of a typical new English Art Club painter, and the constructive principle which underlay his massing of forms had, as a rule, little in common. The first was naturalistic, and suggested the passive receptive attitude towards nature of Monet and his school; the second more arbitrary, for the Englishmen have never, unfortunately, been confident in the sufficiency of this naturalistic observation without a garniture of rhetorical flourish and conventional picture-making which sometimes pressed hardly upon the groundwork of precise colour-notation which it had to finish and make acceptable. Among Mr. Steer's landscapes the earlier works were less moulded by taste and pictorial artifice than the later, but they were closer renderings

of natural effect, and more thoroughly studied, and, while in his figure painting we do not see a like increase of power in bold and arbitrary planning of masses, we do see a similar blunting of the nice sense of values which his earlier works possessed. Thus in 'The End of the Chapter' (167) we are impressed rather by the copiousness than the subtlety of the rendering of the planes of the picture, which, in fluent but miscellaneous representation recalls to a surprising degree the work of Sir John Millais, in the period when he produced the popular full-page illustrations for Christmas numbers of periodicals. Like Millais in that phase of his development, Mr. Steer is redeemed by the human refinement which accompanies his pictorial vulgarity. The face of the girl is subtly drawn, though this care for fine observation is overweighted with irrelevant and unrelated accessories set forth with pitiless diffuseness. It is like one significant gesture on a stage occupied with real racehorses or elaborate mechanical devices. The want of economy in this work is very apparent if we compare it either with Mr. Sickert's picture, 'The Ebony Bed' (195), in which the human expressiveness of the sitter is limited by the severely logical presentment of the mystery of gloom, or on the other hand, with Mr. Lamb's two pictures, 'Mort d'une Payzanne' (198) and 'Lamentation' (209), in which the essentials of drama are starkly set down with no adornment of atmosphere or complexity of illumination. To the pictures of both these artists the definite intention and the loyal acceptance of the limitations of a convention give distinction. They have the vitality of a force which has not yet found complete outlet, and are among the works (in the present exhibition unusually few) which show the art of to-morrow in the making.

SALES.

THE following pictures, the property of the late Charles Butler, were sold at Messrs. Christie's on May 25th and 26th. Ambrogio Borgognone, The Virgin in Glory, supported by Angels, the Virgin in white dress flowered with gold, 325l. A. Bronzino, Portrait of a Lady, in black and red dress and rich cap, holding her gloves in her right hand, 399l. Vincenzo Catena, Christ and the Woman of Samaria, 210l. Giacomo Francia, The Madonna and Child and St. John, the Madonna, in red dress and blue robe, holds the Infant Saviour, who sits on a cushion on a ledge before her; behind her on the right is the infant St. John, 210l. The Florentine School, The Judgment of Paris, on the left Paris is seated with the three goddesses standing in front of him, behind him are animals, 346l. Nicola di Liberatore, The Almighty with Four Angels, 283l. Filippino Lippi, The Story of Cupid and Psyche, on the right, before a Florentine building, Psyche, accompanied by her two sisters, is wooed by numerous suitors, 525l. The School of Filippo Lippi, The Madonna adoring the Infant Saviour, 233l. Andrea Mantegna, The Madonna and Child, half figure of the Madonna, in red dress and white linen head-dress, standing behind a wall, holding the Infant Saviour, 1,207l. Matteo di Giovanni, The Story of Camilla, the scene probably represents an incident in the life of Camilla, daughter of Metabus, 336l.; The Story of Camilla, another incident in the same life, 441l. The Story of Camilla, represents a group of figures on the right before a camp, 504l.; The Madonna and Child, small half-length figure of the Madonna in brown dress and dark cloak, seated, holding the child on her lap, 315l. Milanese School, The Madonna and Child, enthroned with Saints, in the centre the Madonna, in red dress and green cloak, enthroned, on a marble terrace, holding the Infant Saviour on her knee, 336l. Marco Palmezzano, The Holy Family, with St. Catherine and St. John, the Madonna, in red dress and blue cloak, with white head-dress, adores the Infant Saviour, who is seated on a ledge before her, 210l.

Pesellino, Solomon and the Queen of Sheba, before the entrance to a palace, King Solomon, followed by his courtiers, is welcoming the Queen of Sheba, 336l. Baldassare Peruzzi, The Madonna and Child, half-length figure of the Madonna, in dark brown dress with red sleeves and blue robe, beneath a portico, 262l. Vittore Pisano, called Pisanello, A Battle Scene, on the Banks of a River, in the centre of the picture is a river, on either bank of which are encamped two hostile armies, 378l. Raffaele, Madonna di Casa Colonna, three-quarter length figure of the Virgin, seated facing, looking down at the Infant Christ on her lap, 210l. Cosimo Rosselli, St. Catherine of Siena delivering the Rule to the Sisters of the Second Order of Saint Dominic, 1,312l.; St. Nicholas of Bari and Saints, in the centre the Bishop is seated, on the right stand St. Catherine and St. Lucia, and on the left St. Margaret and St. Agatha, 1,155l.; The Madonna and Child, small three-quarter figure of the Madonna, in red dress and green cloak, with the child seated on a cushion on her lap, 651l. Andrea del Sarto, Portrait of the Artist's Wife, as 'The Magdalen', life-size three-quarter length figure, in crimson dress with lilac sleeves and white bodice, 945l. The School of Zanobi Strozzi, The Miracle of St. Nicholas, this probably is intended to represent the miracle said to have been performed by St. Nicholas at Myra during a famine, 273l. Tintoretto, Moses Striking the Rock, in the centre stands Moses, clad in crimson dress and long cloak, striking with his rod the rock on the right, 787l.; The Resurrection, in the centre the figure of Christ is seen rising from the tomb, pointing upwards with His right hand, and holding a banner in His left, 462l. Titian, Tarquin and Lucretia, Tarquin stands with uplifted dagger over Lucretia, whose right arm he grasps, 2,730l. Paolo Uccello, Battle Scenes (a pair), incidents in the campaign between the Florentines and the Milanese, 2,100l. Palma Vecchio, The Holy Family, with St. Catherine, the Madonna, in red dress and blue robe, holding the Infant Saviour in her arms, 294l. Bonifazio Veneziano, The Holy Family, with St. Elizabeth, St. John, and the Shepherds, in the centre the Madonna, in red dress, blue cloak, and white head-dress, is seated, holding the Infant Saviour on her knee, and resting her left hand on the shoulder of St. Elizabeth, 1,155l.; The Adoration of the Shepherds, the Virgin, in red dress, blue cloak, and white head-dress, seated in the centre before a building, with the Infant Saviour on her lap, 651l.; The Holy Family, with Saints, full-length figures, the Virgin, in pink dress, green cloak, and white head-dress, 892l. Andrea del Verrocchio, The Madonna and Child, small half figure of the Madonna, in blue robe lined with green over a flowered gold dress, and blue head-dress with a muslin veil, holding the Child, 6,300l.; St. Jerome, St. Joseph, and a Donor, 441l. Andrea Mariotto di Viterbo, The Madonna and Child enthroned with Saints, on a carved throne is seated the Virgin, in red dress and blue cloak lined with green, holding the Infant Saviour, who stands on her right knee, 546l. Bartolommeo Vivarini, The Death of the Virgin, in the centre the Virgin, robed in blue cloak, is lying on a couch, surrounded by the kneeling figures of the eleven Apostles, 630l.

The total of the first day's sale amounted to 32,425l. 7s.

The second day's sale amounted to 22,340l. 17s. Some of the principal items were: Fra Angelico, The Marriage of the Virgin, small full-length figures within the Temple, in the centre stands Zacharias holding the right hands of the Virgin and St. Joseph, 304l. Domenico Campagnola, A Legendary Subject, a wooded landscape, with a large building on rising ground to the right, in the foreground two men, 315l. Girolamo de Santa Croce, The Madonna and Child, with St. Anthony and St. Catherine, the Madonna, in red dress, with green cloak and white head-dress, seated on a mound, holding the Infant Saviour, 420l. Taddeo Gaddi, The Virgin and Child Enthroned, small full-length figure of the Virgin, in blue cloak, enthroned under a Gothic arch, holding on her lap the Child, 1,102l. Milanese School, The Man of Sorrows, half-figure of Christ, in a red robe, wearing the crown of thorns, 241l. Bernardino Pinturicchio, The Madonna and Child, small full-length figure of the Madonna, in red dress and blue robe, holding the Child, who is seated in a red cushion on her lap, 1,102l. Andrea Previtali, The Madonna and Child, with a Donor, three-quarter figure of the Madonna, in deep crimson dress, blue cloak and white head-dress; the Infant Christ, seated on her lap, is in the act of blessing, 787l. G. B. Tiepolo, The Holy Family, the Madonna, in pink dress, with a white shawl over her head, clasps the Infant Saviour, 525l. J. Highmore,

Portrait of Mrs. Pritchard, the Actress, in grey damask dress, black and white head-dress, 7871. P. van Somer, Portraits of a Gentleman and a Lady (a pair), the gentleman in standing dressed in brown embroidered doublet and hose, with cloak over his left shoulder, the lady, in white dress, with underskirt of green, 4411. R. Wilson, A River Scene, in the foreground three figures preparing to bathe, 2101. J. C. N. Perin, Portrait of a Lady, in blue dress, trimmed with lace, 4411. Coello, Portrait of a Lady, in richly embroidered dress, with large lace collar, 1991. F. Zurburan, St. Francis, whole-length figure of the Saint in the brown Franciscan dress, 2201. School of Albrecht Dürer, David and Judith, two small-length figures, almost nude, 3991. N. Berchem, A Landscape, with Travelling Peasants, a rocky and mountainous landscape, 2201. C. Janssens, Portrait of Lucius Cary, Second Viscount Falkland (?), the celebrated soldier, author, and statesman, in white dress, with large white lace collar, and lace cuffs, 2731. Lucas van Leyden, St. Catherine of Alexandria, in blue dress, with long red sleeves, holding a book and a sword, 2731. Sir A. More, Portrait of a Lady, in black dress and white bodice, with lace ruff, 2201. P. Moreelse, Portrait of Lady Lucy Harrington, wife of Sir James Harrington, and sister of Sir Philip Sydney, 4201. Jan Mostaert, The Magdalen Reading, small half-length figure of St. Mary Magdalen to right, in black dress, red cloak and white head-dress, 4411. The Virgin and Child, a small full-length figure of the Virgin, in brown dress with red cloak, and wearing a veil, holding the Child on her lap, 2731. A. Van der Neer, A River Scene: Moonlight, on the left, in front is a boat with four men, 2101. Jan Van Os, Flowers and Fruit, a bunch of cultivated flowers in a terra-cotta pot, 2201. P. P. Rubens, The Departure of Lot and his Family from Sodom. Lot is clothed in a large dark grey mantle, his hands clasped, on the farther side of Lot is his wife, shedding tears of regret at their departure, and behind him are his two daughters, 6,8251. Rachel Ruysch, Fruit, Melons, pears, grapes, peaches, plums, mulberries, and chestnuts, with a bird, frog, and butterflies, 2621. J. Van Stry, A Landscape with Cattle, seven cows in a meadow on the bank of a river, attended by a boy with a dog, 3571. J. Sustermans, Portrait of a Knight of France, full length, in bombastard breeches and doublet of black velvet embroidered with gold and silver, 5981. Sir A. Van Dyck, Portrait of a Lady of the Coningsby Family, in pink satin skirt and mauve bodice, with pink and white ribbons, 5461.

THE same firm sold on May 29th the following etchings and drawings by D. Y. Cameron: Views in North Italy, 27 etchings in a portfolio, 3251. St. Mark's, Number Two, 521. The Doge's Palace, 811. Harfeur, 501. North Porch, Harfeur, 521. The Old Tolbooth, Edinburgh, 581. The Belgium Set: a series of ten etchings of views, 4201. Old St. Etienne, 691. The Five Sisters: York Minster, 1831.

MESSRS. CHRISTIE also sold on May 30th the following engravings:—After Hoppner: Lady Kenyon, by H. Meyer, 1151. Lord Nelson, by C. Turner, 1361. After Sir J. Reynolds: Miss Jacobs, by J. Spilsbury, 1731. Jane, Countess of Harrington and Children, by Bartolozzi, 521. Lady Beauchamp, by W. Nutter, 841. Col. Tarleton, by J. R. Smith, 861. Lady Betty Delmé and Children, by V. Green, 541. After Northcote: Young Lady Encouraging a Low Comedian, by Ward, 1471. By and after J. R. Smith, A Wife, 521. By and after W. Ward, Alinda, 811. By and after the same, The Choice, 881. After Morland: Guinea Pigs, and Dancing Dogs, by T. Gauguin (a pair), 1681. St. James's Park, and a Tea-Garden, by F. D. Sairon, 3781. The Angler's Repast, and a Party Angling, by Ward and Keating (a pair), 2411. After Cosway: Mrs. Tickell, by J. Condé, 601. After Sir T. Lawrence: Miss Farren, by F. Bartolozzi, 4721. Miss Julia Peel, by the same, 631. Lady Grey and Children, by the same, 841. Lady Dover and Son, by the same, 651. Countess Gower and Daughter, by the same, 1621. After Baudouin: Le Carquois Epuisé, by N. de Launay, 941. "Au Moins Soyez Discret," and "Comptez sur mes Serments," by A. de St. Aubin (a pair), 1891. After Lavreince: Les Offres Séduisantes, by Delignon, 541. Qu'en dit l'Abbé, and le Billet Doux, by N. de Launay (a pair), 2521. Les Hasards Heureux de l'Escarpolette, 2101. After Moreau le Jeune, Les Adieux, by de Launay le Jeune, 541. After Hentzi: Princesse Frédérique Wilhelmine de Prussie, by Descourties, 861. After Romney: The Family of Earl Gower, by J. R. Smith, 6821. Lady Hamilton as "Nature," by H. Meyer, 521. After Greuze: Le Baiser Envoyé, by C. Turner, 2781. After Gainsborough: Sir Harbord Harbord, by J. R. Smith, 841.

Fine Art Gossip.

IN the June *Burlington* Mr. Lionel Cust continues his 'Notes on Pictures in the Royal Collections,' with three pages of illustrations. Two well-produced colour-plates and a descriptive article by Mr. Roger Fry are devoted to the Richard Bennett collection of Chinese porcelain now on exhibition in Bond Street. Mr. Claude Phillips writes on a picture belonging to the late Sir William Abdy, which was sold at Messrs. Christie's last month, and was formerly attributed to Mantegna. Mr. Phillips declares it to be an unrecognized Carpaecio and re-names it 'A Meditation on the Passion.' Other articles of interest deal with Italian medals, Mexican architecture, and some new pictures in the National Portrait Gallery. The editorial article deals with the recent extensions at the British Museum and the National Portrait Gallery.

A MEETING was recently held in London of the Directors of the Municipal Art Galleries of Great Britain and Ireland, at which a considerable number of the chief centres of the United Kingdom were represented. At this meeting it was unanimously decided that the time had come to urge upon the Government and the general public the need of greater activity in making some of the artistic treasures of the country more accessible for those unable to enjoy them at all times in London. It was felt that the needs of the provinces as well as of outlying portions of the Empire might be met not only by providing new sources of supply, but by the more efficient arrangements of those already existing.

ONE source of education and enjoyment would be the multiplication of circulating loan collections. There are six such gatherings of Turner's drawings already in existence. The provisions of the National Gallery Loan Act which precludes the lending of pictures acquired by gift or bequest until they have been in possession for fifteen years might, it is suggested, be modified.

THE long list of the various annual "récompenses" at the Salon des Artistes Français is published this week. In the architecture section the *médaille d'honneur* has been awarded to M. Henri Prost (a former Prix de Rome) for his exhibits 'Sainte Sophie de Constantinople au VI^e Siècle' and a 'Projet de transformation de la Zone Militaire de la Ville d'Anvers.' In the painting section the Prix Rosa-Bonheur is awarded to M. C. L. Godely for his 'Pardon de Sainte Anne-la-Palud.' No medal of the first class was awarded.

A MONUMENT to J. J. Henner was erected on Sunday last at Mulhouse, and verse in honour of the artist was recited by the Alsatian poet Spetz Isenheim.

MR. FREDK. HOLLYER is exhibiting during June and July his Platinotype reproductions of the works of Watts, at 9, Pembroke Square, Kensington. The collection is representative, and includes a series of photographs of the pictures in different versions and various stages of their progress.

THE new catalogue of the paintings in the Hermitage, St. Petersburg, is now in the press. The first portion deals with the Italian and Spanish Schools. It is satisfactory to learn that, following the plan adopted in the most recent catalogue of the Kaiser Friedrich Museum at Berlin, the catalogue is to contain illustrations of all the pictures in the Hermitage.

THE small collection of pictures at Rieti is, according to a note contributed by Dr.

Bombe to the current number of the *Cicerone*, to be removed from its temporary quarters in the public Library to the Palazzo Comunale. Among the paintings we note the following: the earliest known work of Antoniazzo Romano, dated 1464; the only signed work known to exist, by his son Marcantonio of 1511; and a triptych—the Crucifixion with Saints—by an otherwise unknown Venetian painter, Zanino di Pietro.

THERE seems to be no doubt (according to the same number of the *Cicerone*) that the celebrated Weber Collection at Hamburg is to be sold. The names of the greatest painters from the fourteenth century to the seventeenth, are met with in the catalogue, and, even if all the attributions cannot be accepted as genuine, the collection contains a very large proportion of works of great interest and importance.

GOOD advance has been made during the last twelve months in the Photographic Record and Survey of Kent. Those interested are asked to become members and correspondents of the Survey, and contribute, if possible, half a-dozen prints each year, to the collection in the County Museum of Maidstone. Over five hundred views of Kent castles and churches, photographed by Mr. Kenrick, from water-colours made between 1797 and 1808 by Mr. H. Petrie, have been secured, and selections of prints have been exhibited at Canterbury and elsewhere. Prospectuses of the Survey, and information relating to it will be gladly supplied by the Secretary, Mr. H. E. Turner, 14, Queens Road, Tunbridge Wells.

THE preliminary programme of the summer meeting of the Royal Archaeological Institute has been issued. The meeting is to take place at Cardiff and Tenby from July 25th to August 2nd.

MUSIC

THE WEEK.

COVENT GARDEN.—*La Fanciulla del West*.

GIACOMO PUCCINI is the most successful, and, we may safely add, the most distinguished of living Italian opera composers. In 'La Tosca' and 'Madama Butterfly' the stories and the action on the stage were interesting, and at times exciting. Again in his latest work 'La Fanciulla del West,' produced last December at New York, and performed for the first time in England at Covent Garden on Monday evening, the same features are to be found. The libretto is based on David Belasco's 'The Girl of the Golden West.' The action of the first act takes place in the "Polka," a drinking-bar in a Californian camp, and here there are some very stormy scenes: the miners talk, sing, and quarrel over a game of cards. Puccini's music is all the while of a subordinate character: the play is the thing which engrosses attention. Music only begins to exert its sway when Minnie, who has charge of the bar, appears on the scene. She is firm, but very kind to the miners; to them, rough as they are, her word is law. A stranger, who calls himself Johnson, comes in. He is Ramarez,

chief of a band of thieves and murderers, and his object is to look about and find where the miners' gold is stored, so as to lose no time when a signal announces the arrival of his men. But at sight of Minnie, and after the tender conversation which ensues between them, he resolves to dismiss his men when they arrive. His scheme to sack the place is abandoned. In this later portion of the act an emotional element is introduced, and the composer gives snatches of melody and clever, delicately scored music in the orchestra. The style of melody, also of harmony, is frequently similar to that in 'Tosca' and 'Butterfly.'

During the whole of the second act in which Johnson visits Minnie in her cabin on the hill, apart from the short introductory scene—which is not effective, and in which, curiously, the influence of Strauss may be traced—a dramatic element is added to the emotional. The impassioned strains in which Minnie and Johnson vow eternal love are in Puccini's most insinuating manner. But Rance the sheriff appears, and, offering convincing proof, denounces Johnson as a thief and murderer. Minnie, too proud to show her feelings, declares that the accusation is not true. Rance goes away, and then her love is turned to bitter hatred. She is wild with rage, but owing to Johnson's acknowledgment of his guilt, his declaration of his resolve, due to her pure love, to lead a different life, hatred now turns to pity: she conceals him. Rance, however, returns, discovers him, and threatens to kill him. Minnie's proposal to play a game of cards in which the loser is to abandon all claim to the man forms a very melodramatic ending to a strong situation. Rance loses, bids her good night, and goes off. In this act, with its rapidly changing moods, the music represents the composer at his best; the writing is powerful and the orchestration most effective.

The contents of the third act may be described very briefly. The miners are determined to find Ramarez, and after a long chase he is caught. But, when they are about to hang him, Minnie appears, pleads with the excited miners to be merciful, an intercession which, if not closely, certainly reminds one of that of Elizabeth for Tannhäuser.

The hue and cry after Ramarez, the angry crowd, all seemed to suggest music of a sensational and perhaps noisy kind. There was nothing of the kind. The scenes on the stage were thoroughly realistic, but the music in which the principal themes are skilfully introduced is wonderfully fine, and towards the close most pathetic, in fact, some of the most impressive ever written by the composer.

The performance, under the able direction of Signor Campanini was on the whole exceedingly good. Mlle. Destinn's impersonation of Minnie from first to last was admirable, while M. Gilly and Signor Bassi, as Jack Rance and Dick Johnson, were successful both in singing and acting. The piece was extremely well mounted, and the stage effects in the final act were skilfully managed.

Musical Gossip.

THE first two of the four concerts of the International Congress took place on Tuesday. In the afternoon there was a historical chamber concert at the Æolian Hall, which was crowded. The foreign guests were evidently delighted with the Madrigals by Orlando Gibbons, John Wilbye, Thomas Weelkes, William Byrd, and other composers, expressively sung by the Maggie Madrigal Society under the direction of Mr. Lionel Benson: Byrd's beautiful 'Lullaby' had to be repeated. There was instrumental music of the same period interpreted by Miss Evelyn Hunter and Mr. Frank Thistleton (violins), Miss Hélène Dolmetsch (viola da gamba and cello), and Mr. J. A. Fuller Maitland. The harpsichord pieces by Bull, Byrd, and other composers, played by Mr. Maitland, were highly appreciated. Purcell was largely represented in the programme.

THE orchestral concert in the evening at the Queen's Hall included two first performances. One was a Scottish Rhapsody, No. 3, 'Tam o' Shanter,' by Sir Alexander Mackenzie, a work based on folk themes. The bright music was well rendered by the Queen's Hall Orchestra, under the direction of the composer. A scene sung by Miss Olive Turner and Mr. Cynlais Gibbs, from Mr. Frederick Corder's opera 'Ossian,' was the other novelty. The music is ably scored, but the strong influence of Wagner showed that it was not a recent composition. Sir Hubert Parry conducted his cleverly constructed and interesting 'Symphonic Variations,' and Sir Charles Stanford the excellent Prelude to his 'Stabat Mater.' The programme included other works by Dr. Walford Davies, Dr. Vaughan Williams, and Messrs. von Ahn Carse and Joseph Holbrooke.

THE last three concerts (May 25th-27th) of the London Musical Festival were interesting, but the programmes included no novelties. On Thursday afternoon two composers were represented. The first was Mozart, whose G Minor Symphony was in good hands; for Sir Henry J. Wood's love for and admiration of Mozart's music are not assumed. Mr. Harold Bauer's reading of the solo part of the D minor Pianoforte Concerto was excellent; there was no attempt to bring the music up to date. Of Strauss's 'Also sprach Zarathustra,' a first and very good performance was given by the Queen's Hall Orchestra. The 'Dance of the Seven Veils' is not effective in the concert-room. Neither is the Salome lament; only one could not help admiring the dramatic power displayed by Madame Aino Aketé, and her perfect diction.

FRIDAY evening was devoted to Bach's Mass in B minor, and Saturday afternoon to the 'Matthew' Passion. The Choir sang well, and so did the soloists, yet on the whole the renderings of these two great works were not quite so impressive as at the recent Sheffield Festival.

A CORRESPONDENT points out to us that it was not the Sheffield, but the Norwich Choir which sang in the performance of 'Gerontius' reviewed by us last week (p. 609). We gladly make the correction, for the Sheffield Choir has a great reputation to maintain.

AT the request of the Dean and Chapter of St. Paul's, Sir George Martin has written a short Festival Te Deum for voices and orchestra, which is to be performed at the special Thanksgiving Service to be held at the Cathedral on Thursday, June 29th, when the King and Queen will be present. The work will be published in June by Messrs. Novello.

PERFORMANCES NEXT WEEK.

SUN.	National Sunday League Concert, 7, Palladium.
MON.-SAT.	Royal Opera, Covent Garden.
TUES.	Mr. Havemann's Orchestral Concert, 8, Queen's Hall.
	Joan Manners's Vocal Recital, 8.15, Æolian Hall.
WED.	Miss Ethel Henry Bird and Albion Trio Concert, 8, Æolian Hall.
	— Miss Bessie Mark and Mr. Eric Workman's Vocal Recital, 8.15, Bechstein Hall.
	— Julia Culp's Vocal Recital, 8.15, Bechstein Hall.
	— Almes Carvel's Violin Recital, 8.15, Queen's Hall.
	— Winifred Hicks-Lyne's Song Recital, 8.15, Æolian Hall.
THURS.	Gertrude Hubbard's Vocal Recital, 8.15, Bechstein Hall.
	— Miss Christian Muir's Song Recital, 8.15, Æolian Hall.
	— Yvette Guilbert's Matinée, 8.15, Bechstein Hall.
	— Miss Edith Miller's Song Recital, 8.30, Æolian Hall.
FRI.	Moris Rosenthal's Pianoforte Recital, 8, Queen's Hall.
	— Madam Alma Hans's Pianoforte Recital, 8, Steinway Hall.
	— Ethel Leginska's Pianoforte Recital, 8.30, Æolian Hall.
	— Lella Doubleday's Orchestral Concert, 8.15, Queen's Hall.
	— Robert Maitland's Song Recital, 8.15, Bechstein Hall.
	— Dora Eschely's Vocal Recital, 8.30, Steinway Hall.
	— Lionel Tertis's Lecture, Recital on Viola, 8.30, Æolian Hall.
SAT.	Backhaus's Pianoforte Recital, 8, Queen's Hall.
	— Miss Gwynne Kimpton's Orchestral Concert, 8, Æolian Hall.

DRAMA

Some Supposed Shakespeare Forgeries: an Examination into the Authenticity of Certain Documents affecting the Dates of Composition of Several of the Plays.
By Ernest Law. (Bell & Sons.)

IN this modest-looking little quarto Mr. Ernest Law runs full tilt against Government, men, and some widely-spread opinions. The Introduction draws attention to the totally inadequate resources placed at the disposal of the custodians of the National Records, and the lack of encouragement offered in this country to research students, who help to collect the materials for education, while "there are millions of pounds squandered by the Education Department on things useless to the nation or to any individual in it." Mr. Law points out the different and wiser methods of foreign peoples and Governments in regard to their scholars. His general complaints become relevant to the subject in hand, as he asserts that, had the Treasury provided the Record Office with the necessary resources for calendaring and arranging their precious materials, "and rendering them easily and quickly accessible to all students, it would never have been possible for the preposterous fiction about the Book of the Revels to have deluded for forty-two years all the scholars and readers of Shakespeare in four continents."

These are strong words, in which Mr. Law concentrates the results of the arguments he puts forward in his book. "The fiction" to which he refers is the reasoned opinion accepted, after careful consideration, by all the great Shakespearean scholars of the last generation, that the three special Shakespearean documents printed by Peter Cunningham in his 'Extracts from the Accounts of the Revels at Court' were forged. There were, it is true, some points they could not completely explain. Mr. Law says that the puzzle has remained in all its complexity for a quarter of a century, but he is "about to solve the mystery of the Revels' books," and proceeds to do so, to his own satisfaction.

Mr. Law evidently has done a good deal of work: he saw the documents at the Record Office; went to the Bodleian to see the Malone Memorandum; read

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several other old letters, and returned to the Record Office to secure facsimiles, the two chief pages of which he has reproduced in his volume. Having gone through all the preliminary details he thought necessary, he consulted Dr. Wallace, who unhesitatingly confirmed his view that each of the documents "is in a handwriting of the time, that each is exactly what it purports to be, that they are both absolutely genuine, and that there is not a scrap of anything modern or forged about them." Encouraged by this support, Mr. Law asked a great officer of the British Museum if the documents were in the handwriting of the time, and requested a chief officer in the Record Office to have the ink tested. The writing was allowed to be in the style of the time, and the ink was found to be the same on different pages of the most important document. But Mr. Law does not seem to realize the fact that no one would attempt to forge unless he were well skilled in the handwriting of the period, and knew that the constituents of the ink used in the Record Office were the same from before the seventeenth century down to the date at which he used it.

The next argument Mr. Law discusses is the memorandum of similar details which Halliwell-Phillipps found among Malone's papers in the Bodleian (unsigned, and not in Malone's handwriting). This might have been made by some one for the great scholar after his visit to the Audit Office in 1791, when he did not see the documents in question. Though there was no allusion to this in his printed works, and none of his friends recalled it in his private conversation, Mr. Law thinks it must have been made from the original record, which had turned up in the Audit Office after Malone's visit, and was the evidence which caused him to say "We know the date of 'Othello' and of 'The Tempest.'" There may be many differences of opinion in regard to this discovery. However, Mr. Law goes cheerfully on, and claims that he has proved his two points: "The result is entirely to clear Peter Cunningham.... and completely to remove the stigma affixed to the documents in 1868." He proceeds to call them "the most valuable extrinsic evidence we possess (with the single exception of Meres' list) for the sequence of the composition of the plays." They give "conclusive evidence as to the date of 'The Tempest,'" and they "support what has been written by such sound and trustworthy scholars as Mr. Sidney Lee, Mr. Gollancz, Mr. W. J. Craig, Prof. Herford, and Mr. Luce." It is not for a mere reviewer to take the position of judge or jury in a question of this importance: "Who shall decide when doctors disagree?"

But it is permissible to criticize Mr. Law's methods, expressions, and arguments. We find his style heavy and involved, making it difficult at times for the reader to grasp his meaning; he has supplied no index to simplify reference,

and his methods of research will not satisfy cautious inquirers. He assumes too much, and accepts as valid conclusions which seem to involve a *non sequitur*. He has not worked at the papers either long enough or carefully enough, and he treats the views of some of the older critics too scornfully. He does not follow Bacon's scientific advice "to search after negatives" for his hypothesis, in order to test its truth.

We propose to publish a further contribution on the subject shortly.

THE WEEK.

KINGSWAY.—*Madame Yavorska in 'Hedda Gabler.'*

ENTERPRISING as is Madame Yavorska's determination to play in English before English audiences, interesting though one experiment of this sort proved in the revival of 'A Doll's House,' she has far too limited a command of our language to do herself justice in any part which is at all subtle or complex. Moreover, it would seem as if she did not possess any very keen sense of character. Our critics, caught in a lenient mood, were loud in their praise of her Nora Helmer, but theirs was over-praise. It was only one side of this heroine, that of the wife in revolt, which the Russian actress realized; the earlier phase of Nora—her irresponsibility and kittenish tricks—she never made quite natural. If her Nora Helmer was half a success, her Hedda Gabler is little short of a dire failure. Either her difficulties with a foreign medium prevent her from conveying her idea of the part, or else she fails to comprehend Ibsen's intentions. Hedda, that carefully studied victim of heredity and a stifling environment, a woman unlucky in her parentage, unlucky in her marriage, who has developed a morbid shrinking from sex and the burdens of sex, and revenges herself for the disappointments of life by indulging a mischievous instinct of destructiveness—Hedda is converted by Madame Yavorska into a tragedy queen, decked out in gorgeous robes, who over-emphasizes every second word, and tries to atone for slowness of delivery by violence of gesture and extravagances of emotion. We find no suggestion of the Norwegian atmosphere of the play, and, instead of a woman struggling to keep in check a tendency to hysteria, we are given a Hedda who is uncontrolled, nay, noisy in her vehemence. To say the least, the performance is unconvincing. Perhaps it is by way of providing a foil to this melodrama that Mr. Kinsey Peile adopts rather too farcical a treatment of the stupidity of Hedda's husband. Admirable work, however, is done by Mr. Franklin Dyall as Judge Brack, and Miss Helen Haye as Mrs. Elvsted, and their acting redeems what would be otherwise a very disappointing revival.

SIR W. S. GILBERT.

THE tragic death of Sir William Schwenck Gilbert on Monday last removes from the world of letters a figure which, as far as present symptoms go, is likely to prove irreplaceable. As librettist and purveyor of "ballads," and in a lesser degree as playwright, he stands out with a personality as distinct as that of Dickens, with whom, indeed, in his intuitive perception of the whimsical in the everyday element of life, he has much in common.

It is now fifty years since the first of the 'Bab Ballads' appeared in the pages of *Fun*, and thirty-five since the memorable succession of operas known all the world over as "Gilbert and Sullivan" was inaugurated with 'Trial by Jury.' Meanwhile humorous verse has passed through many phases, and the popular taste in light opera tends more and more to frothy wit and irresponsible "gags." Yet, these changes notwithstanding, the work of Gilbert in ballad and opera remains as fresh to-day as when 'The Yarn of the Nancy Bell' failed to commend itself to the editor of *Punch* on account of the cannibalistic tendencies of the "elderly naval man" immortalized therein, or 'The Sorcerer' first confronted a comparatively unmoved public at the Opéra Comique. We single out these two branches of Gilbert's measureless activity because—though the opening act of 'The Palace of Truth' contains, perhaps, his most brilliant absurdity—they represent his true *métier*, that in which he consistently excelled; and moreover, the one is bound up with the other. The humour, logically ridiculous and ridiculously logical, is the same in each. The germ of many of the operas, too, may be found somewhere or other in the 'Bab Ballads.' 'The Rival Curates' suggested 'Patience'; the 'Bumboat Woman' and 'Captain Reece' combined to furnish 'H.M.S. Pinafore'; and possibly 'The Fairy Curate' had something to do with 'Iolanthe.' It may be observed that not the least attractive feature of the 'Ballads' in their early form was supplied by the author's illustrations—outrageously appropriate in every case—and it is a deplorable instance of the timidity of genius that in a recent edition new illustrations should have been substituted on the ground that their predecessors were over-extravagant.

It is often said that the Gilbert and Sullivan series, following, as it did, hard upon French light opera, poorly translated as a rule, and conventional alike in sentiment and humour, created a new style of humour essentially English. Such an assertion, however, is at once greater and less than the truth. Gilbertian humour, though it attains its perfect fruition in the work of Gilbert, is no new thing, unless it be new to fasten upon incongruities and contrast the inconstitutable; neither is it essentially English, unless we are content, in insular fashion, to arrogate to ourselves the monopoly of perfection in this as in other matters, such as vegetable produce and the steel industry. That his work should be invariably clean and wholesome, free from sexual innuendo or indelicate suggestion, is a personal rather than a national trait, and the world-wide delight in the operas is sufficient to show that appreciation of these qualities is not necessarily confined to England.

Yet Gilbertian humour has two principal and distinctive ingredients, and the first is its practical and logical, solid and serious treatment of the wholly absurd. For this we may take, by way of example, the case

of the 'Pirates of Penzance,' and their excessively conscientious methods; the unfortunate Frederick who, born in leap year on February 29th, is irrefutably demonstrated to be only "five and a little bit over," while confidently deeming himself twenty-one; or again the moving, and at times bewildering, discussion between Lords Mountarat and Tolloller as to which of the twain shall possess Phyllis. The second is an elusive, always perceptible vein of pure poetry which, as in the work of Aristophanes, banishes clowning and lends at times a strange and not incongruous touch of pathos to the most fantastic situations.

Comment has frequently been made upon Gilbert's extraordinary presentment of woman grown old and ugly. In every one of the operas, except perhaps 'Trial by Jury' and 'The Sorcerer,' where Mrs. Partlet is hardly a case in point, we find some elderly lady held up to merciless ridicule. 'The Lady Jane,' 'Ruth,' 'Katisha,' and 'Lady Blanche' will readily suggest themselves as examples of a cruelty of treatment bordering on vindictiveness, and altogether at variance with the kindly note characteristic of Gilbertian whimsicality.

As a writer of operatic lyrics Gilbert has never been surpassed. A faultless ear, unerring taste, a positive instinct for rhyme, and when, as happened but rarely, rhyme failed, a matchless ingenuity in surmounting the difficulty and giving it a humorous turn, as in 'The Grand Duke':—

"When exigence of rhyme compels
Orthography foregoes her spells,
And ghost is written gho-est."

together with a talent for extracting grotesque effects from the simplest language place him apart, while such lyrical sweetness as that of the song in 'Iolanthe,' "He loves; if in the bygone years," owes by no means all of its compelling charm to Sullivan's cunningly disposed violins.

The famous dissension among the Savoy triumvirate, attributed in many quarters to a dispute about a carpet, had a prejudicial effect on each of the two collaborators. Neither 'The Mountebanks' with music by Mr. Alfred Cellier, nor 'His Excellency' composed by Dr. F. Osmond Carr attained any striking degree of success, and Sullivan without Gilbert was also unfortunate. More regrettable still, when the two friends came together again in 'Utopia Limited' and finally in 'The Grand Duke' (which had, we fancy, a run of a little over sixty nights) the spell was broken. Recently the staging of 'Fallen Fairies,' a somewhat belated adaptation of 'The Wicked World,' proved that the Gilbertian blank verse play had passed; and we do not think that any of his dramatic efforts outside the D'Oyly Carte period—with the possible exception of that hilarious tour-de-force 'Haste to the Wedding'—would bear revival except by amateurs. They carry the stamp of their age—the mid-Victorian—by reason of the fact that only in a minor degree are they called upon to express their author's peculiar genius. 'The Fairy's Dilemma,' played a few years since at the Garrick Theatre, showed that Gilbert's humorous powers were unabated, while that gruesome little sketch, 'The Hooligan,' produced by Mr. James Welch at the Coliseum in the early part of the present year revealed a quality of hard realism not easy to associate with the master of comic opera. To lawyers the appeal of Gilbert is especially strong. None but a lawyer, or one who has some smattering of Chancery procedure can extract the final ounce of enjoyment from 'Iolanthe.' The law, moreover, abounds in absurdities garbed in deliciously formed language and

Gilbert's legal career, brief though it was, had undoubted value in teaching him to enhance the absurd with an illusive air of practicality.

No notice of the operas would be complete without a mention of the elaborate and jealous care which their writer devoted to the details of their presentation. Such ability is only too rare in authors, who consequently submit their work to the vagaries of actor-managers and public favourites who lose their sense of proportion, and see only the importance of their own parts.

Opinions will probably vary as to the enduring nature of Sir William Gilbert's work. On the whole, we are inclined to think that it will go down to posterity as a treasured possession—to the select few of posterity, that is. Appreciation of the rich and subtle humour of his librettos, of the limpid flow of his lyrics, presupposes some degree of education—"culture" perhaps—in the appreciator. So it has been, and so it will be, for of the millions who have seen and revelled in his creations on the stage nine-tenths have no more than a nodding acquaintance with "the words." It may fairly be assumed then, that with those possessing the qualification above-mentioned plus a sense of humour, his position is even stronger to-day than it was thirty years ago, nor is there any ostensible reason why it should weaken.

R. G. P.

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of the 'Pirates of Penzance,' and their excessively conscientious methods; the unfortunate Frederick who, born in leap year on February 29th, is irrefutably demonstrated to be only "five and a little bit over," while confidently deeming himself twenty-one; or again the moving, and at times bewildering, discussion between Lords Mountarat and Tolloller as to which of the twain shall possess Phyllis. The second is an elusive, always perceptible vein of pure poetry which, as in the work of Aristophanes, banishes clowning and lends at times a strange and not incongruous touch of pathos to the most fantastic situations.

Comment has frequently been made upon Gilbert's extraordinary presentment of woman grown old and ugly. In every one of the operas, except perhaps 'Trial by Jury' and 'The Sorcerer,' where Mrs. Partlet is hardly a case in point, we find some elderly lady held up to merciless ridicule. 'The Lady Jane,' 'Ruth,' 'Katisha,' and 'Lady Blanche' will readily suggest themselves as examples of a cruelty of treatment bordering on vindictiveness, and altogether at variance with the kindly note characteristic of Gilbertian whimsicality.

As a writer of operatic lyrics Gilbert has never been surpassed. A faultless ear, unerring taste, a positive instinct for rhyme, and when, as happened but rarely, rhyme failed, a matchless ingenuity in surmounting the difficulty and giving it a humorous turn, as in 'The Grand Duke':—

"When exigence of rhyme compels
Orthography foregoes her spells,
And ghost is written gho-est."

together with a talent for extracting grotesque effects from the simplest language place him apart, while such lyrical sweetness as that of the song in 'Iolanthe,' "He loves; if in the bygone years," owes by no means all of its compelling charm to Sullivan's cunningly disposed violins.

The famous dissension among the Savoy triumvirate, attributed in many quarters to a dispute about a carpet, had a prejudicial effect on each of the two collaborators. Neither 'The Mountebanks' with music by Mr. Alfred Cellier, nor 'His Excellency' composed by Dr. F. Osmond Carr attained any striking degree of success, and Sullivan without Gilbert was also unfortunate. More regrettable still, when the two friends came together again in 'Utopia Limited' and finally in 'The Grand Duke' (which had, we fancy, a run of a little over sixty nights) the spell was broken. Recently the staging of 'Fallen Fairies,' a somewhat belated adaptation of 'The Wicked World,' proved that the Gilbertian blank verse play had passed; and we do not think that any of his dramatic efforts outside the D'Oyly Carte period—with the possible exception of that hilarious tour-de-force 'Haste to the Wedding'—would bear revival except by amateurs. They carry the stamp of their age—the mid-Victorian—by reason of the fact that only in a minor degree are they called upon to express their author's peculiar genius. 'The Fairy's Dilemma,' played a few years since at the Garrick Theatre, showed that Gilbert's humorous powers were unabated, while that gruesome little sketch, 'The Hooligan,' produced by Mr. James Welch at the Coliseum in the early part of the present year revealed a quality of hard realism not easy to associate with the master of comic opera. To lawyers the appeal of Gilbert is especially strong. None but a lawyer, or one who has some smattering of Chancery procedure can extract the final ounce of enjoyment from 'Iolanthe.' The law, moreover, abounds in absurdities garbed in deliciously formed language and

Gilbert's legal career, brief though it was, had undoubted value in teaching him to enhance the absurd with an illusive air of practicality.

No notice of the operas would be complete without a mention of the elaborate and jealous care which their writer devoted to the details of their presentation. Such ability is only too rare in authors, who consequently submit their work to the vagaries of actor-managers and public favourites who lose their sense of proportion, and see only the importance of their own parts.

Opinions will probably vary as to the enduring nature of Sir William Gilbert's work. On the whole, we are inclined to think that it will go down to posterity as a treasured possession—to the select few of posterity, that is. Appreciation of the rich and subtle humour of his librettos, of the limpid flow of his lyrics, presupposes some degree of education—"culture," perhaps—in the appreciator. So it has been, and so it will be, for of the millions who have seen and revelled in his creations on the stage nine-tenths have no more than a nodding acquaintance with "the words." It may fairly be assumed then, that with those possessing the qualification above-mentioned plus a sense of humour, his position is even stronger to-day than it was thirty years ago, nor is there any ostensible reason why it should weaken.

R. G. P.

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